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EFREM ZIMBALIST NOW OWNS PROBABLY THE LARGEST PRIVATE COLLECTION OF OLD VIOLINS

Distinguished Violinist, Discussing His Interesting Visit Last Spring to Japan, China and the Philippines, Tells for the First Time of His Important Purchase—Many Famous Instruments in the Collection—His Experiences in the Orient

Efrem Zimbalist, violinist, played last spring in Japan, China and the Philippines. Sitting in the beautiful combination living room and studio of his New York house one day last week, he told of it.

"Never have I had a more interesting experience than my Eastern tour," said he, "especially the trip in Japan. I played eight times in Tokyo, twice each in Yokohama, Kyoto, Nagoya and Osaka, and once each in Okayama and Hakata. In Tokyo the concert hall was the Imperial Theater, which seats about 2,000, and every seat was filled for all the eight recitals. Never have I had more interested and attentive audiences and I was surprised to find that they wanted the most serious things in violin literature. By request I played both the Kreutzer Sonata and the Bach Chaconne several times during the eight programs and they were the favorite numbers.

"In Okayama and Hakata, two of the more remote cities, they had never heard an Occidental violinist before. There were no concert halls with platforms and seats of course, so the audience all sat on the floor. You can imagine how interesting that was for me! And in those cities there were no hotels in the European style, so we had to sleep on mats, as the Chinese do. The large cities, however, all have fine hotels, which are kept as scrupulously clean as everything else in that country. Japan is certainly the cleanest land in every way I have ever seen and also as beautiful as any country I know. Some of the scenery is exquisite and I shall be very glad to go back there and play again.

"China was having a civil war—as it still is, I believe, so I was unable to give the concert scheduled for Peking and Tientsin, but I played at Shanghai and Hong-Kong.

"And how was it in our own country, at Manila?"

"Oh, my recitals were very satisfactory, but I shouldn't select Manila for my home town. The cigars are excellent, but it is too hot for comfort, and we had a typhoon while I was there that was not my idea of either comfort or safety in the way of weather. I must say I prefer Fisher's Island to the Philippine Islands. We went up there to our summer home as soon as I got back from the East.

"The best fun I have there is tuna fishing off Block Island. That's some excitement! I landed a twenty-six pound one with rod and reel this summer and fought twenty-five minutes to get him up to the boat. The biggest one I ever got weighed fifty-six pounds. Luckily we got him on the trail rope, for I should have hated to try to land anything as big as that with a rod. The only trouble with the Block Island tuna fishing is the sharks. Often enough, before you get a tuna alongside you find there is nothing but the head left. The sharks are about in shoals and take the rest of him in one bite while he is fast on the line and can't escape them.

"You played in Germany this Fall didn't you?"

"Yes, for the first time in ten years and I was delighted to find that they hadn't forgotten me. I gave recitals in Berlin, Leipzig, Frankfurt, Hamburg and Cologne, and everywhere splendidly received. But that wasn't all that happened on my German trip."

"Well, what did happen then?"

"I purchased a collection of old violins—almost all Italian—splendid violins. I don't think it is too much to say that it is the finest private collection ever assembled."

"That's quite a bit of news, Mr. Zimbalist. THE MUSICAL COURIER has heard no hint of it."

"No, I have told only a very few friends. This is the first public news of it I have given out."

"Thank you. THE MUSICAL COURIER will be very glad to print the story. Did you go to Germany with the express intention of acquiring the collection?"

DISCOVERED COLLECTION BY ACCIDENT.

"Not at all. In fact, I had no idea of purchasing even a single violin until one of my friends among the Berlin dealers came to me and told me that a certain famous firm of violin dealers in England seemed to be out to buy up every old and valuable violin in the German market. So I thought to myself 'If they, why not I?' I always loved fine violins and here seemed an opportunity to acquire some fine ones at much better prices than one would have to pay after they had come on the market, for every instrument in my collection was acquired from a private owner, most of them coming from four separate private collections. So I commissioned several dealers to purchase for me and in a short

time they had assembled what—I do not think I am exaggerating when I make the statement—is probably the finest private collection that has ever been gotten together.

"There are thirty items. Only a few of them are already in this country. I brought those over myself and the rest are to follow when I have a safe place for them. I shall have a big, fireproof safe made, of course. I don't know where to find a place for it in our home and I think it would be better to have it somewhere outside in any case. But I shall not allow the splendid instruments to die in the safe. I love them too much. I play on those I have here constantly, first on one and then another. They will



Apeda Photo

BARBARA MAUREL,

an American mezzo-soprano, known on both sides of the Atlantic. Miss Maurel began her career here as a member of the Boston Opera Company and later sang extensively in concert throughout the country. Last summer she spent in France and England, giving, quite unheralded, a recital in London which brought her notable praise from the leading critics of the English capital. Her New York recital in November also attracted most favorable notice, the critics especially praising her artistic work as an interpreter of modern French songs. Her rich, warm mezzo-soprano voice is controlled by a thoroughly developed vocal technique and guided by unusual musical intelligence.

always be on view for those who love good violins and I shall see that they are not allowed to deteriorate from disuse, either.

WHAT THE COLLECTION CONTAINS.

"Here is a list that is not quite complete, but includes all the best instruments—and I may say that there is not one single poor specimen in the whole collection. Every maker is represented by his best work. The complete list of instruments in the collection is as follows:

Violins—Stradivarius (3), Niccolò Amati, Bergonzi, Tononi, Orbits, Guarneri (f. Andreas), Guadagnini (L.), Montagna, Gagliano (3), Guarneri, Grancino, Landolfi, Gobetti, Vuillame (3), Bursan; Violas—Gagliano and Storioni; Cellos—Stradivarius, Guadagnini, Testore.

The writer rose to go. "As far as I know, Mr. Zimbalist, you are the first violinist ever to make a large collection of his favorite instrument. Isn't that so?"

"I think you are right. Some of them have owned per-

haps half a dozen at a time, but none ever made a collection."

"And why do you suppose that was?"

"That—as they say—is another question. I don't know. At least, I am very happy to have mine." H. O. O.

To Aid German and Austrian Musicians

With Theodore Spiering as chairman, a committee has been gathered together with the object in view of obtaining aid for the musicians of Germany and Austria. Those who have agreed to serve on the committee up to the present time are Florence Easton, J. Lawrence Erb, George Fergusson, Ignatz Friedman, Ossip Gabrilowitsch, Rubin Goldmark, Edwin Grasse, Henry Hadley, Victor Herbert, Josef Hofmann, Bronislaw Huberman, Ernest Hutcheson, Alberto Jonas, Francis MacLennan, Daniel Gregory Mason, George Meader, Yolanda Mero, John Powell, Marcella Sembrich, Alexander Siloti, Arthur Shattuck, David Stanley Smith, O. G. Sonneck, Mortimer Wilson, and a number of others have been asked to serve but have not yet been heard from.

From this imposing list of names it will be seen that the leading musicians of America fully appreciate the pressing need that this worthy endeavor proposes to alleviate. There can be no possible doubt as to the present emergency. Musicians in Germany and Austria are actually starving to death. This is not a mere phrase used for the purpose of arousing sympathy. It is fact—cold, hard, inexorable fact. Some private aid has already been given, but it has never been sufficient, and if musicians are musicians in the true sense of the word, faithful to the cause, they will do collectively and individually, their bit.

EVEN THE SMALLEST DONATION IS ACCEPTABLE.

And let no one imagine that a small donation will not be appreciated. At the present rate of exchange even a small donation will be a God-send to some starving German or Austrian musician, and it is greatly to be desired that the musicians of America should show themselves a unit in this matter, should prove by their generosity that they are musicians who believe in the unity of the musical world and the sacredness of their duty to support the cause and increase this feeling of unity until the musicians of the world shall be a solid bloc.

The above committee has requested Prof. Wilhelm Klatte in Berlin to act as chairman of the distributing committee in Europe. Prof. Klatte will select an executive committee from a list of names submitted to him and which will be given in these columns later.

Chicago Civic Opera

Season Extended

The Chicago Civic Opera Company will extend its season next year many weeks. The season in Chicago, which has always been of ten weeks' duration, will be prolonged one and one-half weeks, making a road total of eleven and a half weeks, and the road tour will be extended from three weeks to ten weeks, making the total engagement of the Chicago Civic Opera Company twenty-one and one-half weeks. Although this important announcement has not the official stamp of any executive of the company, the MUSICAL COURIER gives the news as a fact, and it may be taken by readers as authentic.

It has been announced in another musical publication that some changes will be made in the business department of the company and that Jesse Scheinman, the efficient treasurer, will become the business manager of the organization. No such change has ever been contemplated. Clark Shaw remains as business manager, taking charge also of the road tour of the company; and as previously announced, George T. Hood, who has already begun his duties as assistant business manager, will

be the only new associate that Mr. Shaw and the Chicago Civic Opera executives have added to the business department of the company. At this writing many artists already have been reengaged. Their names are known to the writer, but in justice to others whose contracts will not be renewed until next week, and as President Insull will issue to the press for next Saturday or Sunday, January 20 or 21, the complete list of artists reengaged, no names will be mentioned at the present time. Be it said, however, that the favorites will return, the present personnel of the company being retained practically in its entirety with the exception of two or three of the principals who will not be reengaged. Singers who were given small roles may in one or two cases be advanced to more prominent positions next season and others replaced by singers more routined. A well known Belgian tenor will in all probability be added to the roster and more German and French operas will be produced next season.

RENE DEVIRES.

MY SUMMER IN THE MOVIES

By Henry F. Gilbert

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LAST summer (the summer of 1922) I was offered and accepted a commission to furnish the musical accompaniment to a moving picture film. It came about in this wise.

Some time ago it was noted by a certain moving picture director and originator, that dramatic stories having their locale in foreign countries did not go so well with the movie public as those stories in which the scene is laid in America; which tell of home folks and their doings amid somewhat familiar surroundings. The reason for this is obvious when one considers the comparatively low-brow quality of these movie audiences. What they want is thrills, not art, and they can be stirred more easily by that which has some sort of relation to their own lives, than by that which is remote from their experience, no matter how interesting—per se—is the latter.

So this director, in casting about for a thoroughly American story (one which should not only celebrate the doings of Americans, but be, if possible, in all its happenings inherently native to America), bethought himself of the picturesque old whaling days; of the quasi heroic and wild, rough times on the old whale ships which sailed from New Bedford, that quaint, last-century, seaport town on the shores of Buzzards Bay, around which many of the traditions of whaling and the ancient and fish-like smells still linger. A moving picture scenario which had been written by a descendant of one of the old whaling families—containing, to be sure, the usual amount of love and sentiment, but still celebrating in robust fashion the heroic deeds of the old whalers—was offered to and purchased by him. The State Pier at New Bedford, a large wharf with a super-structure of offices, storerooms, etc., was given to him for a working studio and here he set to work. The story tells of a rich and stern old whaling master, a Quaker; of his daughter and her rival lovers; of the plot of one lover to foil the other; of his being drugged, shanghaied and taken perforce on a whaling cruise; of his adventures on the whaling cruise including the harpooning of a whale, and of his final return to New Bedford through storm and stress, just in time to prevent the marriage (decreed by the old father against the girl's will) of his old sweetheart to his unscrupulous and plotting rival.

The scenes in New Bedford were comparatively easy of realization. But how to realize in pictures the chase and capture of the whale? The story of how the whale was hunted and captured is a wonderful story. I hope it will be told in full some day. But I am not the one and this is not the place to do it. Suffice to say, that after consultation with several of the ancient sea captains of New Bedford, the director chartered a ship, placed one of the old sea captains in charge of the expedition, shipped a crew, including his leading man and several other of his moving picture actors, and set sail for the Caribbean Sea; that being the place, where, according to a consensus of opinion, he was most liable to find whales at that particular season. The leading man was taught with great care the art of throwing the harpoon. Once arrived at the Caribbean Sea they went on a regular whale hunt—dangerous and exciting. There were storms, overturned boats, sharks in abundance and other dangers; yet they captured eleven whales, all told, and got good pictures of all the proceedings, for the camera man followed them around in a small power-boat, grinding away faithfully, even when his heart was in his mouth. Wonderful to relate, after these ticklish adventures, all hands got back to New Bedford safely.

Shortly after the whaling trip, the necessary musical accompaniment to the picture began to claim the attention of the director and his associates. And this was where I came into the game. Last year (i. e. 1921) I had composed a large part of the music for the Pilgrim Tercentenary Pageant held at Plymouth, Mass. The music attracted some attention—made quite a hit in the vernacular—and its fame travelled from Plymouth even as far as New Bedford. It was largely owing to this, and to the fact that the picture was definitely a New England picture and I a native of New England—as well as a composer—that I was asked to design the musical accompaniment.

So I was engaged and took up my abode in New Bedford for the summer. For a working studio I

HENRY F. GILBERT is a serious musician, one of the foremost and best known composers in America. He has written many works in large form which have been played by all the leading orchestras. His ballet, *The Dance in the Place Congo*, was a success at the Metropolitan Opera a few seasons ago. Dr. Adolf Weissman, of Berlin, in his new book, *Die Musik in der Weltkrise*, says of him: "Henry F. Gilbert is the man who has collected 'nigger music' and has recoded it in most American fashion. There is in him a primal originality. And even the so-called cultured musician cannot but admit its stimulating power." Those who read the extremely interesting article that follows will realize that Gilbert has both "primal originality" and "stimulating power." He writes with the same vigor that is evident in much of his music. The **MUSICAL COURIER** presents this article because it is both instructive and constructive, especially in Mr. Gilbert's suggestion as to a new form of moving picture art, outlined in the concluding paragraphs; but it does not always feel as badly about present day movies as Mr. Gilbert appears to.—The Editor.]

had a rough, cobbled-up room on the second floor of the loft-like structure on the State Pier. Its one window looked out upon the harbor and shipping of the town. In fact, I was but a few feet from the water. Near by, at the end of the next wharf, lay the oldest whaling ship afloat. Over her I used occasionally to ramble, poking my nose into the captain's pantry, the hold and the fo'c'stle, or sailors' quarters. It was difficult to believe that white men should ever have been willing to live in this fo'c'stle. Most any self-respecting dog would have refused. Into my window floated many sailor's songs and waterside sounds. I lived indeed in the very atmosphere which the title of the picture suggests: *Down to the Sea in Ships*.

STORMS TO ORDER

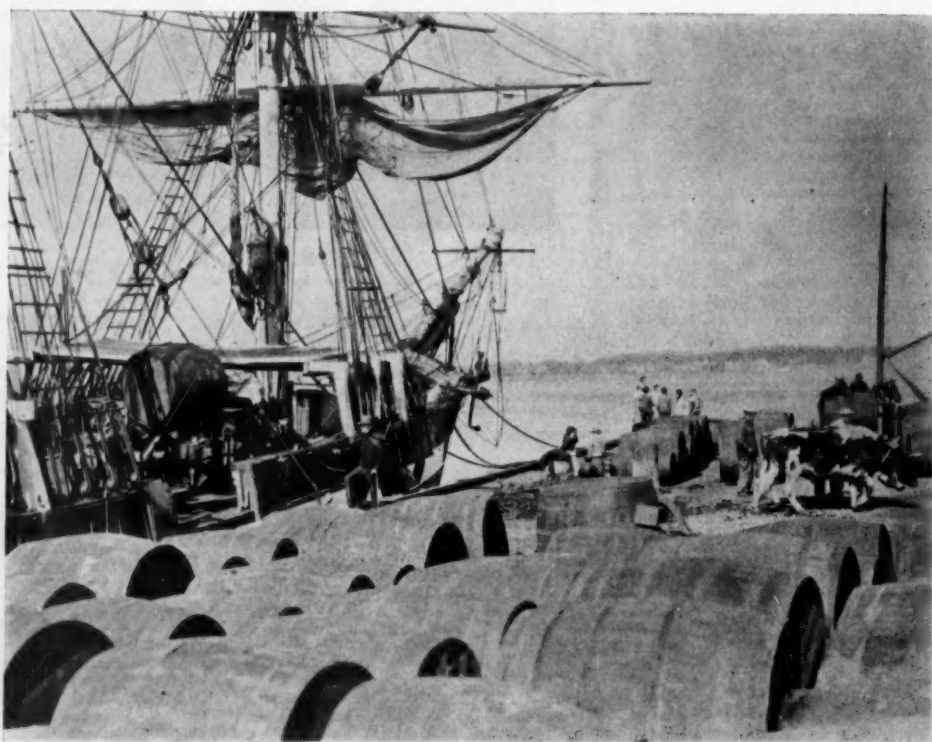
When I arrived in New Bedford, some of the last scenes in the picture were just being made up and photographed. I saw one of them taken, and shall never forget the tragic-comic effect of the "business." About twenty-five feet from the wharf, out in the harbor, lay an old whaling ship. Up high, among the masts and spars of this ship, a complicated framework of gas pipes had been rigged. These gas pipes were punctured with small holes at regular intervals, so that when they were flooded with water an artificial rainstorm at once took place. It was a calm and pleasant summer evening. I sat on the edge of the wharf

watching the operations. Beside me was the director with his megaphone. Next to him was the camera man, and a little farther away an immense aeroplane propeller ready to be set whirling furiously at a moment's notice. A small party of men and a girl were supposed to be leaving the ship hurriedly. The lifeboat hung in its usual place on the davits. When all was ready the director shouted "Turn on the rain!" At once the vessel was to be but dimly seen as it was enveloped in a very heavy rain. Then he shouted, "Turn on the wind!" and the aeroplane propeller was immediately set to buzzing, with the result that the ship was apparently struggling in the very midst of a tornado of wind and rain. Where I sat it was calm and serene, but twenty-five feet away the weather was terrific. Then the director shouted, "Lower away!" and "Camera!" Meanwhile the people on board began to scramble into the lifeboat as if their lives really depended upon it, while two men began to loosen the ropes by which the lifeboat was held up to the davits. Suddenly one of the davits became loose and turned bottom up, letting the lifeboat, with its human freight, fall with a mighty splash into the sea. This was an unforeseen accident and I fully expected to see about three persons drowned. The lifeboat sank, apparently, completely out of sight; but when the waves and spray subsided there it was, surprisingly enough, still afloat but nearly full of water and with its human occupants baling for their lives; in earnest this time. A couple of the men were working frantically with oars to get the boat clear of the ship, and all turned out right at last. As nearly as I could judge there was no particular excitement or emotion aroused in anybody but myself. What subsequently amused me in this business was the way the moving picture people looked at it. I heard on all sides nothing but congratulations on what a fine, marketable thrill chance had given them; played right into their hands, as it were. Apparently they never for a moment lost the box office attitude of mind.

GOING ABOUT THE MUSIC

My first step toward making the musical accompaniment was to assemble a working library—a grand selection of orchestral publications issued by the principal American publishing houses. For you must know that these accompaniments to moving picture shows are not usually originally composed scores, but compilations—mere pasticcios—made up from fragments of all kinds of already com-

AContinued on page 46)



WHALING DAYS IN NEW BEDFORD.

Scene from the moving picture, *Down to the Sea in Ships*, for which Henry F. Gilbert, author of the accompanying article, prepared the musical score. Although the gentleman standing on the edge of the wharf and watching the loading of the great cask with anxious eye looks like Mr. Gilbert, he states that it is not he; also that the casks, being empty and intended merely to bring back whale oil, would not cause him a moment's anxiety.

PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON
Author of *The Perfect Modernist*

[Third Installment]

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Orchestral Freedom

The strings here are divided and crossed in several ways, but are here shown reduced to their actual composite sound. The crossing of individual parts makes a slight difference, owing to the timbre of the several instruments, but it is very slight. Also the look and shape of these chords is partly explained by the direction of the moving parts, but that, too, is negligible. What we actually have, musically speaking, is just these parts as here shown. (The dots and crossed tails indicate three 16th notes on each 8th beat. Almost a tremolo.) (See Ex. 3.)

This is highly instructive. It shows that motion is the important thing in these strings—motion, and it does not matter very much what shape the chords take which result from this motion. This is a point of the greatest importance, for many a writer makes better looking motion parts, and forgets to make them better sounding, that is to say, with respect to the whole.

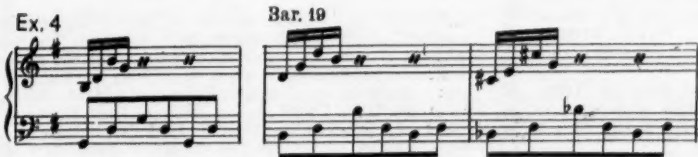
We see here also evidence of that freedom which is permitted in orchestral writing. On the last beat of the first bar the middle voice in the strings has the passage C sharp-B, descending, in notes of equal length, which is the same as the melody of the flutes, but in different tempo. Such things are frequent in orchestral writing. Stress is put upon this point because it is just the sort of infinitely unimportant detail that detains most students—and there are even some accomplished writers who attach so much importance to small matters of the sort that they neglect the broad basic principles of their art.

The student must constantly bear in mind that mass effect is what is sought, not nice looking pages full of ineffective perfections. Also it might be well for the student to get into his mind the fact that great composers have, all of them without exception, been guilty of errors of judgment. There are numerous passages by the great classic masters which would bear revision. But the works containing these passages are played just the same, while thousands of works which are "quite perfect" stay, where their perfection belongs, in some dusty and forgotten corner of the antiquarian's book shelf.

We see, then, that Wagner here (Ex. 3) attains what is evidently a mass effect. The complete whole is all that concerns him. He has sustained chords in the wood-wind to support the whole structure, a support that renders anything else he may happen to do perfectly "safe," and he has three different sorts of "motion"—(1) Moving chords in the strings; (2) Tremolo in the strings; (3) Arpeggios in the harp.

Emotion is a curious thing. It is aroused by certain kinds of motion in music that do not appear to possess any emotional quality at all. Such is the tremolo. This string passage played simply in eighth notes would have a very much more quiet, restful effect than that which is attained by the simple expedient of repetition. It is to be noted, too, that Wagner calls for three notes to each eighth—not a regular tremolo which, at this speed, and in this rhythm, would probably be played by most orchestra men four notes to the eighth. There is a slight difference, but it is important.

Let us now consider two passages with certain similar features to those here shown. First, the Swan of Saint-Saëns, already alluded to. In Ex. 4 the piano part is shown as it appears in the arrangement for violin and piano—a simple bass with a broken chord effect for the right hand.



The harmony is, on the piano, sustained by the use of the pedal. The problem in making an orchestra arrangement will be to get this sustained impression without too much weight or thickness. Saint-Saëns himself arranged the piece for cello and two pianos. Other arrangers have used a solo instrument—violin or cello—sustained chords on the muted strings, and broken chords on the harp. In the Carl Fischer orchestration, arranged by R. Klugescheid, all of the possibilities of American small orchestras are taken into consideration. (See Ex. 5.)

First, the arrangement is complete for violin and piano (piano part omitted from cut); second, there are sustained chords for organ (omitted in cut); there are additional string parts, in addition to those shown in the cut, calling for the strings to play sustained chords; and there is the complete orchestration, complete without the piano, where the strings make the entire accompaniment, there are occasional sustained notes on the horns, wood and brass, and the melody on violins, horns, flute, clarinet, trumpet, etc. There is no harp part, as small American orchestras practically never have a harp. But the piano part might be played on the harp if desired. In this way those who use the Fischer arrangement have their choice of two effects: (1) Sustained strings with motion in piano or harp; (2) motion in strings—with solo melody instruments the same in both arrangements.

Ex. 5



Another case that is very similar is Richard Strauss' own orchestral arrangement for his song, *Morgen*, published by the Universal Edition. In Ex. 6 the opening bars of the piano arrangement are shown. It will be noted that some of the chords in the right hand are to be "rolled" (arpeggio). The object and reason of this is apparently only to bring out the melody note, and no attempt is made to indicate it in the orchestra arrangement.

Ex. 6

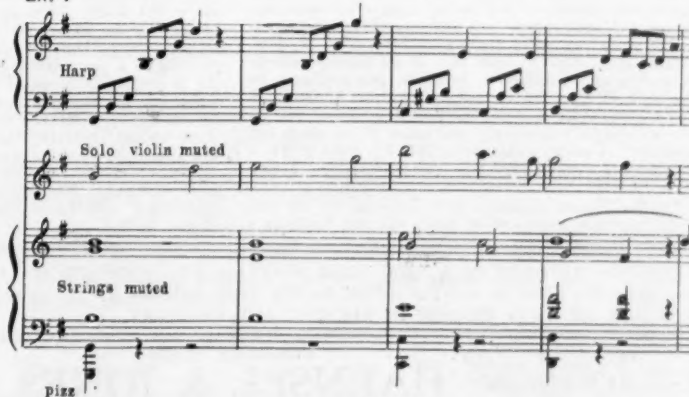


The orchestra arrangement, shown in Ex. 7, is the accompaniment of the song. Perhaps this is the reason why the solo violin is muted. In ordinary cases the solo violin with the muted strings is best not muted. If it is intended that the melody be clearly heard it is absolutely necessary that the solo instrument be not muted.

The curious thing about this orchestration is the fact that there is no sustained bass, nothing beyond a pizzicato note on the cellos and basses, and the same on the harp. Perhaps one should not say that this is curious. As a matter of fact, it is one of the most puzzling things about orchestrations by skilled writers, the absence of any sustained bass being one of the most notable features of some of the finest of orchestral effects. The bass would be sustained on the piano by the use of the pedal, but is omitted from the orchestra arrangement altogether.

Curious, too, is the crossing of the parts—first and second violins—in this orchestration, induced by a strong feeling for part writing (which every composer should have).

Ex. 7



[To be Continued]

MASTER CLASSES OF THE AMERICAN CONSERVATORY SUMMER SESSION OF 1923

To Be Held June 25 to July 28

The coming summer session of the American Conservatory will exceed in scope and importance every previous one. Besides the eminent faculty of 100 members, the following artists of world-wide fame have been engaged to conduct master classes: Josef Lhevinne, the Russian pianist; William S. Brady and Mme. Delia Valeri of New York City, generally recognized as among the most noted teachers of voice; George H. Gartlan, director of Public School Music, New York City; Jacques Gordon, brilliant violinist and concertmaster of the Chicago Symphony Orchestra, and others to be announced.

Josef Lhevinne, Delia Valeri and William S. Brady, besides giving private instruction, will conduct Repertory-Teachers' Classes specially designed for professional pianists and singers, for teachers and advanced students. It is superfluous to emphasize the far reaching significance of these classes in connection with the student's future career. This has been conclusively evidenced by the fact that the Repertory-Teachers' Classes of Josef Lhevinne and those of Mr. Brady were crowded to overflowing by eager students from all parts of the country.

Regarding Mme. Valeri, it might be stated that on her

former and only visit in Chicago in 1920, the demand for instruction was so tremendous that she was obliged to devote even part of Sundays to accommodate her pupils.

Josef Lhevinne, Delia Valeri and William S. Brady have kindly consented to award a free scholarship each to the most deserving student, which scholarship will be awarded in open competition.

DELIA VALERI.

Delia Valeri of New York City is one of the foremost vocal teachers of today, and has gained her reputation through the remarkable successes of her many artist-pupils who are before the public today, either as members of the leading opera companies such as the Metropolitan and Chicago Opera companies, etc., and also among the foremost ranks of the concert field.

Among the leading artists who have studied with Mme. Valeri and strongly endorse her work as a teacher are Margaret Matzenauer, Melanie Kurtz, Clarence Whitehill, Clara Clemens Gabrilowitsch, Frieda Hempel, Elinor Brock, Susanne Keener, Dorothy Francis, Maude Fay. For many years Mme. Valeri's studio in New York City has been crowded with talented students; knowing that her methods



DELIA M. VALERI

have secured such remarkable success for others they fell certain that they can be developed to their utmost.

In addition to private instruction, Mme. Valeri will conduct two Repertory-Interpretation Classes each week at the Conservatory. Judging from Mme. Valeri's success in Chicago in the summer of 1920, it is well assured that her Master Class will again be overcrowded.

JOSEF LHEVINNE.

Mr. Lhevinne's Repertory Classes are limited to ten active members each, representing the finest pianistic talent. In the classes of 1919-1920 and 1920-21 were found students from almost every state in the Union, from Canada and even from Mexico.

REPERTORY OR TEACHERS' CLASSES.

The active players are called in rotation to play before the Auditor Class, their renditions being critically commented upon by Mr. Lhevinne. A feature of surpassing interest are the illustrative performances of these compositions by the master himself. This course usually comprises the majority of the master-works of piano literature. In



ETHEL LEGINSKA

SOME THIS SEASON'S CRITICISMS FROM EUROPE—LONDON, IN RECITAL AND WITH GOOSSENS ORCHESTRA; FLORENCE, IN RECITAL; AND BERLIN WITH THE BERLIN PHILHARMONIC ORCHESTRA.

"Leginska, as usual, played extremely well. She gave us real delight in the finely-chiseled perfection of her technique, in the beauty of her tone and the fascinating momentum of her rhythm. These were the qualities which came through so wonderfully in her playing of the Mozart Concerto with orchestra the other day—qualities which, added to a quite unusual colour-sense, REMINDED US CONTINUALLY OF RAOUL PUGNO."—*London Daily Telegraph*, Dec. 11, 1922.

"SHE PRODUCED SOME FAULTLESS PLAYING OF BEETHOVEN, BACH AND CHOPIN. It penetrated their secrets and gave an intimate account of them. Her execution was fluent and her tone well graded and guarded. Leginska has the unusual power of uttering a forcible climax without becoming inarticulate."—*London Morning Post*, Dec. 11, 1922.

"Ethel Leginska, at Aeolian Hall, gave us some piano-playing of a high order—light, vivacious, and poetic; A FAIRY OF THE PIANO!"—*London Daily Mail*, Dec. 11, 1922.

"This lady plays the piano extremely well. So well, indeed, that I put HER WITHOUT HESITATION AMONG THE FIRST THREE OR FOUR ENGLISH PIANISTS. To give such a good account of a Mozart concerto and Liszt Hungarian Fantasy on one evening is something of a feat. The styles of the two works are completely different, and to play both so well betrays a musical capacity and an understanding beyond the common."—*F. Toye, London Sunday Express*, Dec. 3, 1922.

"A pianist who can give an equally brilliant and authoritative account of a Mozart Concerto and a Liszt Fantasy is one to whom we must raise our hats. That distinguished musician, Ethel Leginska, returned to London last week after touring Italy and Germany, and at Queen's Hall took such a part, with Mr. Eugene Goossens's Orchestra, in the performance of Mozart's A major Concerto and one of Liszt's piano Rhapsodies that WE CAN ONLY ENDORSE WHOLEHEARTEDLY THE HOMAGE OF HER LARGE AUDIENCE. That same 'Hungarian Fantasy' we may hear, perhaps, in the course of a year, played brilliantly as Leginska played it; but not so often is Mozart interpreted with such charm, such faultless phrasing, such unerring sense."—*London Daily Telegraph*, Nov. 27, 1922.

"Her playing of the solo part of the piano Concerto in A was well matched in precision and brilliancy by the work of Mr. Eugene Goossens and his orchestra in the accompaniment. If one substitutes 'silken' for the current slang-word 'velvety', the effect of her touch and treatment is nearly suggested. THERE WAS NOT A WRINKLE ANYWHERE."—*London Sunday Times*, Nov. 26, 1922.

"In the Mozart Concerto in A Leginska played with a delicacy that suggested at times she was handling a

piece of Dresden china. It was thoroughly enjoyable to listen to a pianist playing a concerto and being concerned not to produce too much tone. In the presence of such beautiful phrasing and balance one regretted that those who came after Mozart enlarged the mould, but vulgarized the form. ALTOGETHER LEGINSKA MADE IT CLEAR THAT IN ADDITION TO BEING A PIANIST OF DISTINCTION AND CHARM, SHE POSSESSES A MUSICAL NATURE, BOTH ORIGINAL AND CULTURED."—*London Morning Post*, Nov. 27, 1922.

"Her playing of a Mozart concerto was noteworthy for its technical qualities and its charm of style, while HER PERFORMANCE OF THE LISZT HUNGARIAN FANTASY WITH THE ORCHESTRA WAS REMARKABLY BRILLIANT."—*London Daily Chronicle*, Nov. 25, 1922.

"HER PLAYING MADE US HEARTILY GLAD TO SEE HER BACK. She was always remarkable—even wonderful; her art now (to judge from performances of a Mozart concerto and Liszt's Hungarian Fantasy) is even more refined and sensitive."—*London Evening News*, Nov. 25, 1922.

"Leginska at Queen's Hall last night RE-ESTABLISHED HERSELF AS ONE OF THE MOST DELIGHTFUL OF PIANISTS."—*London Daily Mail*, Nov. 25, 1922.

"She played Mozart's major Concerto with the utmost refinement and purity of style, and Liszt's Hungarian Fantasy with glowing temperament and triumphant technique, WITH A VIRTUOSITY WHICH FEW CAN EQUAL."—*Berlin Börsen Courier*, Nov. 22, 1922.

"HER MOZART IS FULL OF SILKEN TENDERNES, very charming and simple in expression, technically sound and soft as velvet."—*Berlin Börsen Zeitung*, Nov. 22, 1922.

"As an executant, she possesses a technique of the first order, extraordinary and crystal-clear agility, sweetness and power of tone as needed, consummate skill in detaching or sustaining notes, as well as in the use of the pedal. Most important of all, however, she brings out the sense, the meaning, and the beauty of all the compositions she plays. It would be impossible to imagine a more striking or brilliant performance of the B major Nocturne of Chopin than we heard last night, nor yet anything more exquisitely fantastic than her rendering of Ravel's Waltzes, nor an interpretation more perfect in style than that of the Bach 'Prelude and Fugue' in C sharp major. THE VERY LARGE AUDIENCE APPLAUDED WITH THE GREATEST ENTHUSIASM EVERY PERFORMANCE OF LEGINSKA."—*Ildebrando Pizzetti, Florence La Nazione*, Nov. 1, 1922.

LEGINSKA APPEARS IN A NEW YORK RECITAL AT CARNEGIE HALL ON FEB. 20, AND IN BOSTON ON FEB. 10; A FEW OPEN DATES THIS SEASON STILL AVAILABLE. NOW BOOKING FOR ALL OF NEXT SEASON IN RECITAL AND CONCERT.

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JOSEF LHEVINNE

addition to illuminating criticisms on artistic interpretation, members of the above classes will have the invaluable privilege of receiving information from one of the greatest masters of technical achievement on subjects like the following: Methods of Technique, Relaxation, Hand Position, Close and High Finger Action, How to Gain Power, The Value of Firm Fingers, How to Find the Bottom of the Keys, Balance of Muscles, Advantage of Small or Closed Hand Position, The Elbow Angle, Power in Octaves, etc., Phrasing, Long Lines, Weight Adjustment, Use of Wrist and Elbow, Pedaling, Straight, Syncopated, Staccato, Chord Pedaling, Balance of Muscles in Pedaling, How to Practice, for Brilliancy, Tone, Quality, Speed, etc.

The repertory class of playing members is especially to be commended, because it combines the benefits of private instruction with those of public performance, confidence and repose being indispensable requisite for success. The classes will be conducted mainly in the early afternoon in order to allow the student the privilege of morning study. Prospective students are strongly advised to prepare a list of compositions both classic and modern. Auditor classes—the listening students will have all privileges of hearing the rendition of the various compositions, together with Mr. Lhevinne's criticisms. As there will be two separate repertory classes, auditors will have the choice of engaging in either twenty or ten lessons.

WILLIAM S. BRADY.

Mr. Brady's career as a master of the voice has been one of extraordinary success and a significant fact is that his material and artistic achievements are based on genuine merit. A brilliant array of young artists, such as Carolina Lazzari, Marcella Craft, Dorothy Jardon, Grace Wagner, Anne Roselle, Kathryn Meisle, John Steel, Miriam Arbine, Jenny Schwarz-Linder, Kate Condon and others, testify as to

(Continued on page 60)

Triumphant in Opera and Concert

TITTA RUFFO

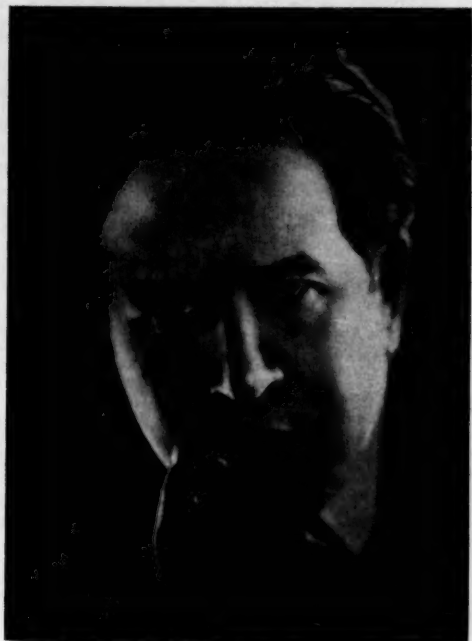


Photo by Illustrated News

CONCERTS—NOVEMBER, 1922

He can range to the lower notes of a tenor and keep his voice bell-like. He can also rumble as deep as the fearsome Adamastor of Meyerbeerian music. Between lies a voice that rings with a large masculine, full throated, keenly penetrating beauty.—*Boston Evening Transcript*.

The most successful concert yet given in Boston by Titta Ruffo occurred at Symphony Hall yesterday afternoon. Titta Ruffo is the idol of the Italians of New York since the death of Caruso. He is one of the last of the heroic opera singers of a decade or more ago, singers with tremendous voices. There was tremendous enthusiasm yesterday. At times he is a Niagara of tone, and his high tones are thrilling in effect and beautiful in quality.—*Boston American*.

His reception was sensational and not for many years has a singer been so honored in this city.—*Boston Traveler*.

Titta Ruffo, super-baritone, put on display his whole box of amiable tricks along with his compelling operatic genius to the unstinted approval of a huge audience at the Metropolitan Opera House last evening.—*Public Ledger*, Phila.

Ruffo, as usual took his audience by storm, being hailed with delight preceding and following each number.—*North American*, Phila.

The terrific physical zest of Ruffo comes out superbly in arias and songs, where speed, acrobatic diction staccato phrasing are demanded of the voice.—*Record*, Phila.

Titta Ruffo last evening scored as emphatic a success before a Philadelphia audience as has been achieved by any singer for many years. In voice and in certain temperamental capacities he is easily the king of baritones. The audience was wildly enthusiastic.—*Evening Ledger*, Phila.

Titta Ruffo may be called "The King of Baritones"; we know of no other on the operatic stage today who sings with such suavity, ease, beautiful tone, perfect intonation and all the other attributes of bel-canto singing.—*The Pittsburgh Dispatch*.

Mr. Ruffo's voice is unquestionably one of the most beautiful we have heard. Powerful, rich, fluent, correct and under excellent control.—*The Pittsburgh Gazette*.

Begins His First Tour on the Pacific Coast in Los Angeles

March 9, 1923

OPERA—DECEMBER, 1922 and JANUARY, 1923

Mr. Ruffo's Don Carlos is impressive and robust in appearance as it is in song. He was in good voice and seemed even to improve in this respect as the opera went on. He sang with much power yet with more restraint than is usual with him, and in certain respects with great skill.—*New York Times*.

The famous baritone warmed to his task—he and his richly sonorous voice—finishing his arduous duties as Don Carlos in a manner that won unanimous praise from his admirers. He sang the cavatina "O dei Verdi Anni Miei" (this in the original key too) with more than ordinary artistic reserve and discretion.—*New York American*.

Titta Ruffo, restored in voice and volume, came back to the company. Richly melodic he sang splendidly. After his duet with Mr. Mardones in the second act there was a thunderous ovation for him.—*New York World*.

Mr. Ruffo was in command of his powerful voice and sang with more than his usual discretion. His voice is unique and there have been times when he seemed to take delight in exhibitions of its volume. But yesterday he appeared to be interested in delivering Verdi's music fluently and smoothly. The results were very good indeed. Mr. Ruffo was acclaimed by his hearers.—*New York Herald*.

Titta Ruffo brings to the part of Don Carlos a kind of personal force that suggests the Russian Chaliapin. He is a tremendous operatic personality and this fact impresses an audience. He sang gloriously with an imposing tone, the tradition, the feeling and the technical skill that the music extracts. The audience was steadily enthusiastic and its welcome to Mr. Ruffo left him no doubt of the place he holds in the affections of Mr. Gatti-Casazza's loyal customers.—*The Evening Globe*.

His tone came with the old time ease, and it was a glorious tone. The prologue, for which his concert audiences call whenever he sings at the Hippodrome on Sunday nights, was sung with more artistic finish than this robust voiced Italian baritone is accustomed to exhibit. He has sung it more sensationally in the past, but never more artistically. He was received with great enthusiasm.—*The Evening Telegram*.

Titta Ruffo in excellent voice, sang Tonio—a quite incomparable achievement.—*New York American*.

In "Pagliacci" Titta Ruffo appeared as Tonio, singing magnificently and acting with a superb tragic power.—*New York Globe*.

Mr. Ruffo possesses an amazing voice, which is not only powerful, but also remarkably sweet in tender passages and under complete control.—*The Pittsburgh Chronicle*.

He was in full, strong voice—which, in Mr. Ruffo's case is a superlative statement.—*New York Evening Sun*.

Titta Ruffo, Italy's most sensational baritone, was in excellent voice and his 6,000 hearers were aroused to such an extent that shouts as well as applause followed his every appearance on the stage.—*New York Evening Telegram*.

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New York City

VICTOR RECORDS

PHILADELPHIA ENTERTAINS DISTINGUISHED GUESTS

Enesco, Hempel, Cortot, Dupré, Courboin, Thibaud, Heifetz, Dux and Metropolitan Opera Artists Are Heard

Philadelphia, Pa., January 7.—In the absence of Leopold Stokowski, the Philadelphia orchestra programs, January 5 and 6, were conducted by Georges Enesco, conductor, composer and violinist. The first and last numbers on the program, the Roumanian Rhapsody No. 2, in D major, and the symphony in E flat, were compositions by Mr. Enesco, while in the second number he appeared most delightfully as violin soloist, playing the Brahms concerto in D. Thaddeus Rich, concertmaster of the orchestra, conducted the latter number.

MATINEE MUSICAL CLUB.

The Matinee Musical Club held a luncheon on January 2, followed by a concert. Georges Enesco, the Roumanian composer, conductor and violinist, was a guest of honor and spoke to the club in French, Mrs. Henry M. Tracy translating. Other distinguished speakers were Herbert Tily, president of the Musical Art Club; Bruce Carey, the new director of music at Girard College; Commander Graham, of the United States Navy; Mrs. Harold Butler, president of the Modern Club, and Mrs. James Lichtenberger, president of the Philomusian Club. The features in the concert were the Rich Quartet (composed of Dr.

Rich, Harry Aleinikoff, Romain Verney and Hans Kindler), Mildred Jones Schneider, accompanied by Loretta Kerk, and Lillian Holmstrand Frazer, accompanied by Ray Daniels Jones. The program upheld the high standards for which the Matinee Musicale Club stands.

FORTNIGHTLY CLUB IN CONCERT.

The Fortnightly Club, a chorus of male voices conducted by Clarence K. Bawden, gave a delightful concert at the Academy of Music, January 3, ably assisted by Helen Buchanan Hitler, soprano; James F. Swarty, tenor, and George C. A. Deturber, bass. Among the choral numbers, the Hymn to Apollo and the Musical Trust were outstanding features. Each of the soloists contributed a short group of songs.

RALPH KINDER ORGAN RECITAL.

Ralph Kinder, the organist of Holy Trinity Church, gave the first of his mid-winter organ recitals on January 6 before a large audience.

FRIEDA HEMPEL'S RECITAL.

One of the most pleasing recitals of the season was given at the Academy of Music, January 6, by Frieda Hempel, assisted by Coenraad V. Bos at the piano and Louis P. Fritze, flutist. Her program included songs of Schumann, Brahms and Meyerbeer. The third group was composed of old songs of the seventeenth century, while five Irish songs made up group four. The program closed with the Beautiful Blue Danube by Strauss. Her final encore was Oh Robin, Little Robin, by a Philadelphia composer, Frances McCollin.

ALFRED CORTOT WITH PHILADELPHIA ORCHESTRA.

Alfred Cortot was the soloist at the Philadelphia Orchestra concerts, December 29 and 30. He played the Saint-Saëns concerto, No. 4, in C minor, with fire and vigor, arousing storms of applause from the audience. The other numbers on the program were the Beethoven symphony, No. 7, in A major, and the tone poem, Don Juan, by Strauss. This was the last concert which Dr. Stokowski conducted before his departure for Europe. After insistent applause, at the close of the concert, he made a brief speech.

Mr. Cortot was guest of honor at a reception given by Mrs. Harold Yarnell, January 1, at which he played several numbers.

CHORAL SOCIETY SINGS MESSIAH.

The Choral Society, under the direction of Henry Gordon Thunder, gave its twenty-sixth performance of Handel's Messiah at the Academy of Music, December 27, with Dicie Howell, soprano; Elizabeth Hood Latta, contralto; Royal P. MacLellan, tenor, and Henri Scott, bass, as soloists.

PHILADELPHIA ORCHESTRA CHORUS SINGS CAROLS.

The Philadelphia Orchestra Chorus, which has done such splendid work in the past eight years under the direction of Leopold Stokowski, sang Christmas carols in City Hall Plaza and four of the different squares in the city on Christmas Eve.

REMARKABLE CONCERT AT WANAMAKER'S.

The concert in the grand court of Wanamaker's Philadelphia store on December 26 was one of unusual interest. Marcel Dupré and Charles M. Courboin were the soloists on the great organ, assisted by the Philadelphia Orchestra, directed by Stokowski. The first two numbers were the second chorale and finale in B flat by César Franck, whose one hundredth anniversary is being celebrated this month. The second chorale was played by the orchestra, with Mr. Dupré at the organ.

LORELEY FOR FIRST TIME AT ACADEMY

The Metropolitan Opera Company presented Catalani's Loreley for the first time in Philadelphia, December 26, with Frances Alda in the title role. Marie Sundelius appeared as Anna, Edward Johnson as Walter, Jose Mardones as the Margrave and Giuseppe Danise as Herman. Madame Alda made an entrancing Loreley and the Rhine maidens were fascinating. Rosina Galli, Giuseppe Bonfiglio and the corps-de-ballet gave delightful incidental dances. Moranzoni conducted.

The program presented by the Philadelphia Orchestra, December 22 and 23, opened with the Shepherd's Music from the Christmas Oratorio by Bach. The concerto in G minor by Bach, for violin and orchestra, followed with Jacques Thibaud, soloist. The third number was the Passacaglia in C minor (Bach), with a new orchestration by Leopold Stokowski. Mr. Thibaud appeared after the intermission to play the lively Symphonie Espagnole (Lalo) in faultless manner. The program closed with a fine interpretation of the end of Act III from Die Walküre.

CHAMBER MUSIC CONCERT

The Boyle-Gittelson-Penha Trio provided an afternoon of delightful music at a meeting of the Chamber Music Association. The trio is composed of George F. Boyle, pianist; Frank Gittelson, violinist, and Michael Penha, cellist. The program consisted of the Beethoven trio in E flat, Ravel's A minor trio and Dvorák's F minor trio.

JEANNE BEHREAU WITH PHILHARMONIC ORCHESTRA IN STARTLING PERFORMANCE

The audience which assembled at the Academy of Music, December 17, to hear the Philharmonic Orchestra, under Josef Pasternack, was surprised and delighted with the performance of little eleven-year-old Jeanne Behreud, who played Mozart's A major piano concerto. She is a pupil of Julius Leefson, the Leefson-Hille Conservatory; the beautiful cadenza which she played in the concerto was written by Maurits Leefson. She was obliged to play two encores.

The other soloist of the evening was Giuseppe Argentino, a young tenor whom Mr. Pasternack discovered. His voice is very high and sweet. He sang two airs, from Tosca and Il Trovatore, adding two encores. The orchestra played Beethoven's overture Coriolan, Bach's air and gavotte from the suite in D major, the Weber-Weingartner Invitation to the Dance, Verdi's overture to Forza del Destino and the Rimsky-Korsakoff Capriccio Espagnol.

PHILADELPHIA MUSIC TEACHERS' ASSOCIATION.

Mrs. Harriet Seymour of New York was the speaker at the meeting of the Philadelphia Music Teachers' Association, December 19. She made a strong appeal for the development of rhythm and freedom in children and urged getting

away from the old mechanical way of teaching music. A musical program was given by Carl MacDonald, pianist; Blanche B. Hubbard, harpist, and Irene Hubbard, cellist.

NEW YORK SYMPHONY GIVES BEETHOVEN PROGRAM.

Walter Damrosch gave a lucid and interesting talk on the Eroica symphony of Beethoven when the New York Symphony Orchestra gave its Beethoven program, in the Academy of Music. Mr. Damrosch talked in a very informal manner, frequently illustrating his point on the piano. The Leonore overture, No. 3, was the other number on the program.

THE PHILADELPHIA MUSIC CLUB.

The Philadelphia Music Club gave a Christmas program at the December meeting. The chorus sang eight numbers under the direction of Stanley Addicks, with Mrs. W. D. Pallatt at the organ. The soloists appearing with the chorus were Edna Harwood Baugher and Bessie Phillips Yarnall. Blanche Hubbard, harpist, accompanied the chorus in one number.

Edith Wells Bly, pianist, played most admirably the Prelude, chorale and fugue by César Franck. Oscar Langman, violinist, gave pleasure by his rendering of two movements of the violin sonata, by César Franck, Arthur Hice accompanying him. Frederic Homer, baritone, appeared in two numbers, accompanied by Frances Bennett.

JASCHA HEIFETZ IN RECITAL.

Jascha Heifetz recently gave a program of works by Nardini, Mozart, Glazounoff, Wieniawski, Achron, Sarasate, Sgambati and Paganini. Samuel Chozinoff was a remarkably fine accompanist.

METROPOLITAN OPERA COMPANY

Madame Butterfly was a recent offering of the Metropolitan Opera Company, with Florence Easton singing the title role in a most delightful manner. Mario Chamlee was Pinkerton, Antonio Scotti scored as Sharpless and Flora Perini took the part of Suzuki. Roberto Moranzoni was the conductor.

MILDRED DILLING AND VADA DILLING KUNS.

Mildred Dilling, harpist, and Vada Dilling Kuns, pianist, were greeted by a capacity audience at a recital at the Art Alliance recently. Miss Dilling's playing was delightful. Her program included Handel's Harmonious Blacksmith, Beethoven's adagio from the Moonlight sonata, Perilhon's Chausson de Quillot Martin, compositions by Granados, Debussy and others. Mrs. Kuns played in numbers by Rameau, Scarlatti, Bach, Scriabin, Debussy and several Russians.

CLAIRE DUX AT MONDAY MORNING MUSICALS

The second of the Monday Morning Musicals had Claire Dux as soloist. Her program included Voi Che Sapete by Mozart, two Swiss folk songs, Spring Morning (Wilson), compositions by Bachelet, Bruneau, Bizet, Rimsky-Korsakoff, Puccini, Hageman, Carpenter and Densmore and closed with Caro Nome from Rigoletto. Miss Dux graciously responded with several encores.

MATINEE MUSIC CLUB INTRODUCES NEW FEATURE

A number of interesting features were introduced at a meeting of the Matinee Music Club. They were the Junior Harp Ensemble, under Dorothy Johnstone Baseler; the Junior and Juvenile Chorus (directed by Elizabeth Gest and accompanied by the harps), and The Message of the Star, an allegory in pantomime, dance and spoken word. This was written and produced by Mary Hill Brown, who adapted music from eleven composers for the accompaniment, using strings and piano. Loretta Kerk, pianist; Ella Hartung, contralto; Mary Gaston, soprano, and Eugenia Smith, harpist, appeared on the program giving various numbers.

M. M. C.

No Program at Samaroff Recital

Olga Samaroff will give a piano recital without a program at Town Hall, New York, on Saturday afternoon, February 3. Instead of issuing a set list of works to be played, she has announced a selection of major works from which her program will be chosen. The choice of these works, as well as the shorter compositions to be performed, will be determined by Mme. Samaroff and her audience.

"It seems to me," says the pianist, "that the spontaneity of the concert may be increased by permitting the artist to play compositions in accord with the mood of the hour, rather than to be confined by a choice predetermined long in advance. The gathering wealth of masterpieces for the piano has eliminated the 'improvising' which artists were expected to do several decades ago; but an improvised list of selections might add to the value of the concert, especially if the audience had the opportunity to present requests regarding the works which it would like to hear."

"To those who are to attend the recital at Town Hall, a list of major works for the piano is offered, from which choices may be made by members of the audience, such requests to be made in writing addressed to the management. It will not be possible to comply with all requests, of course, but they will be followed as far as possible. Suggestions for shorter pieces from the standard concert repertory sent in at the same time will be fulfilled as far as my repertory permits within the space of time usual to piano concerts."

The list of major works includes Beethoven's sonatas in D major, op. 10, No. 3; C major, op. 53, and C minor, op. 111; Brahms's sonata in F minor, op. 5; Chopin's sonatas in B flat minor, op. 35, and B minor, op. 58; Franck's prelude, chorale and fugue; Liszt's sonata in B minor, op. 45; and Schumann's fantasia in C major, op. 17, and sonata in G minor, op. 22. Requests are to be sent to Concert Management Arthur Judson at the Fisk Building, New York City.

Thelma Given to Play in Newark

Thelma Given, the violinist, will play for the Newark Teachers' Association in the New Jersey City Auditorium this evening, January 18. Her last recital at Williamsport, Pa., was unusually successful.

Raymond Havens in Recital Here

Raymond Havens, the young American pianist, who has been heard here once each year during the past three or four seasons, will give another piano recital in Town Hall on Monday afternoon, January 22.

EUGEN PUTNAM



American Composer's Works Acclaimed by the Critics

"The folk humor of Eugen Putnam's song, 'I'd Rather Have a Young Man,' is equal to anything that comes from Europe."

—Musical Courier (N. Y.)

"A pianistic composition called 'Novelette,' by Eugen Putnam, is ingeniously and brilliantly conceived and makes for optimism, even in August 'dog days'."

—Musical Digest (N. Y.)

"Eugen Putnam, in his excursion into the musical past, has come back with a very charming result, 'Quill Dance,' as he calls his effective piano composition."

—Musical America (N. Y.)

"The 'Humoresque,' by Eugen Putnam, offers admirable opportunities for advanced concert artists in search of solo material which is entirely away from the beaten track."

—Musical Observer (N. Y.)

"'Love's Springtime,' by Eugen Putnam, is a song that seems more like the upwelling utterance of a bird which greets the smiling morn."

—Musical Observer (N. Y.)

"The audience so much appreciated Mr. Putnam's 'Quill Dance,' played by Marguerite Monnot, that it had to be repeated."

—Paris Edition N. Y. Herald.

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Carmine Fabrizio Wins Brilliant Success with Zandonai Concerto in Boston

Boston, Mass., January 7.—The first orchestral performance in America of Riccardo Zandonai's Concerto Romantico for violin took place here this afternoon when Carmine Fabrizio played it with the People's Symphony Orchestra at the St. James Theater. It proved to be a noteworthy event for two reasons: first—thanks to the enterprise of Mr. Fabrizio—a significant composition, grateful to player and listener alike, has been added to the repertory of concert violinists, and second, an artist of exceptional attainments has definitely established his right to be included in the vanguard of the younger generation of violinists.

Zandonai has divided his Concerto Romantico into three movements: allegro con vivacita ed energia, molto adagio, and allegro deciso. Although a contemporary of that group of young Italian composers who have often rent the atmosphere of concert halls with their ear-stabbing cacophonies, his concerto is singularly free from dissonances. Instead of selling his melodic birthright for a mess of counterpoint, Zandonai has given his imagination, creative faculties—and memory—free play, with the result that he has produced an ingratiating work which ought to find ready favor with the public. In form it never strays far from convention, although the solo instrument has perhaps more opportunity for individual display than is afforded by most works of this character. The harmonic and instrumental color of the generally effective orchestral accompaniment often suggests that Wagner and Strauss are not entirely unknown to the composer, nor is the work free from commonplaces, especially in the finale. Nevertheless, Zandonai has interesting ideas of his own and he expresses them briefly and agreeably.

Mr. Fabrizio had ample opportunity to exhibit his prowess, since the concerto bristles with difficulties, and he came through with distinction. His tone, particularly in the quietly beautiful adagio, was of uncommon loveliness, his intonation throughout was pure, his technic formidable,



CARMINE FABRIZIO

especially in the exacting cadenza of the closing movements. To these qualities Mr. Fabrizio added musicianship and a sympathetic response to the poetic content of the music. He had a brilliant success, with numerous recalls.

For purely orchestral numbers the program included Beethoven's Leonore overture No. 1, Saint-Saëns' symphonic poem, La Jeunesse d'Hercule, and three movements from Charpentier's Impressions of Italy.

Forsyth Pupil "A Poetic Player"

Among the pupils of W. O. Forsyth of Toronto, attention has been called recently to the excellent work of Myrtle Webber, a gifted young pianist who gave a debut recital in that city December 7. "Myrtle Webber, a pianist from the studio of W. O. Forsyth, made a triumphant public appearance last night in Foresters Hall, when she was greeted by a large and critical audience," declared E. R. Parkhurst in the Toronto Globe. "In a varied program, Miss Webber proved herself to be a most fluent executant, a mistress of a charming heathery staccato, as also of a refined, rich singing tone. She is a poetic player . . . who does not indulge in violent ebullitions of tone temper; on the contrary, her dynamic contrasts are always well controlled. . . . The Hegmann Fairies at Play was an example of delightful sparkling lightness, admirably graduated. . . . Schubert's Military March (Tausig), Mendelssohn's Serious Variations and Schumann's Carnival, with pieces by Liszt, Chopin, Pachulski, Forsyth and MacDowell, showed her poesy, her power, her plastic-equalized

fingering and finished style. She was unanimously recalled after each group and had to respond to many encores."

N. A. of H. Convenes at Providence

In recognition of the work of William Place, jr., founder of the National Association of Harpists, Inc., the board of directors has decided to hold the next convention of that organization at Providence, R. I., in April, 1923. Mr. Place and Van Veatchon Rogers have been selected managers. All leading harpists are cordially invited to form an ensemble of harps, preferably music in polyphonic form, to contribute one number on the programs. Leading harpists are also invited to suggest chamber music works for harp and other instruments, or with voice. There will be no harp solos. The program will begin with a large ensemble of over one hundred harps, contributed to by every group of harpists and individual players. The selection decided upon is the Song of the Volga Boatman, transcribed from the original Russian folk tune by Carlos Salzedo and published by the Composers' Music Corporation, 14 East Forty-eighth street, New York. All those who wish to have a part in this ensemble are requested to secure a copy of that transcription at an early date and to play it at the convention concert from memory.

The board of directors wish to express its desire of making the convention an uncompromisingly artistic event. In view of that, leading harpists are requested to select works of a markedly progressive spirit, well representative of the contemporary trend of music. This does not exclude classics adequately transcribed and presented in order to bring forth

VICTOR GOLIBART

TENOR

His voice is trained to the last degree of art and his singing is akin to perfection.

Richmond (Va.) Times Dispatch.

THE L. D. BOGUE CONCERT MANAGEMENT
130 West 42nd Street, New York

the advantage of said transcription, but it excludes all works of little musical worth. All works for harp ensemble and chamber music shall be submitted to the board of directors, to be sent insured, parcel post, addressed to the executive committee of the N. A. H., Inc., 315 West Seventy-ninth street, New York, before January 31, 1923.

Included in the list of officers and executives of the N. A. of H. are to be found the names of Maud Morgan, A. Francis Pinto, Salvatore de Stefano, Dorothy Johnstone Baseler, Annie Louise David, Carlos Salzedo, Mary Warfel, etc. There is a long list of well known musicians, other than harpists, who have endorsed the organization, including Ernest Bloch, Percy Grainger, Henry Hadley, Victor Herbert, Leo Ornstein, Serge Prokofieff, Sergei Rachmaninoff, Cornelius Rybner, and practically every symphony orchestra leader in the country.

Harpists desiring to become professional members of the society will be compelled to take an examination and such should notify the chairman of the examination committee before January 31, 1923. Arrangements for a date will then be made and each applicant will be given ample notice. The requirements for examination consist in the performance of six numbers. One may be of the performer's own choosing, the others are Bach's second piece from the ten pieces, transcribed by H. Renie (to be found at the Fine Art Importing Corporation, 130 West Forty-second street, New York), Haydn's theme and variations, transcribed by C. Salzedo (published by the Composers' Music Corporation, 14 East Forty-eighth street, New York), Piere's Impromptu-Caprice, Debussy's first arabesque, transcribed by H. Renie (Fine Art Importing Corporation) and Salzedo's Mirage, from Five Poetical Studies (published by G. Schirmer, Inc., 3 East Forty-third street, New York). The musicianship and the harpistic understanding of the applicant will have more weight with the jury than a display of technic. The jury will consist of two harpists, two composers and one conductor.

Maria Carreras in Debut

Maria Carreras, an Italian pianist, will make her American debut in a recital at Town Hall on Monday afternoon, January 22. She has played under all of the well known European conductors and in every part of Europe, as well



MARIE NOVELLO.

Welsh pianist, who will give her first Chicago recital at the Playhouse on Sunday afternoon, January 21. Her program will include the Chopin sonata in B flat minor, op. 35, and a group of the same composer's shorter works, as well as some modern selections. Miss Novello's New York debut last season was most auspicious and her every appearance since has resulted brilliantly.

as having given her own recitals. She has also toured in South America and has just reached this country after a most successful visit to Mexico City.

Clair Eugenia Smith a Radio Enthusiast

"How far have you heard?" has become a familiar phrase to Clair Eugenia Smith, mezzo soprano, who has recently joined the army of radio enthusiasts and installed in her home a very fine and complete set. Mme. Smith has been highly complimented by her instructor upon her aptness in "tuning out and in" and all the various other technical workings of the business.

"There seems to be a peculiar fascination for me about the air," the young singer laughingly explains. "I shall never forget the thrill of my first flight in an aeroplane, and the glorious feeling of mastery when I finally learned to drive my own plane. But this thing of reaching out and drawing voices to you from just everywhere gives a different sort of thrill. It is simply uncanny. And when one thinks of the newer and more wonderful discoveries that are being made almost daily—well, it's wonderfully good to be alive, isn't it?"

Shaw Artists in Concert

Cora Frye and Louisa Broomell, sopranos; Lena Buehn, contralto; Howard Haug, tenor; Horace Hood, baritone, and William E. Miller, basso, all artist pupils of W. Warren Shaw, gave a musicale in the lobby of the Central Y. M. C. A., Philadelphia, on January 6. These artists are all well known church soloists and reflected the opulence and beauty of tone and delightfully fine production of voice for which the Shaw school for singing is noted.

Noah H. Swayne, II., basso, another Shaw artist, will appear at the Metropolitan Opera House on January 23, as soloist for the University Club of New York.

Erna Rubinstein's Second Recital

Erna Rubinstein, returning from a Western tour, will play at Carnegie Hall for the second time this season on Friday evening, January 19. Her program will include the Mendelssohn concerto, the Ernst concerto, a group of Chopin arrangements, and a group of Brahms and Hubay.

Schelling's First Concerto Concert January 23

At his first of a series of concerts of piano concertos, on January 23 at Town Hall, Ernest Schelling will play the Beethoven E flat, the Chopin F minor, the Liszt E flat. He will have the assistance of the New York Symphony under Rene Pollain.

Sylvia Cushman on the Boston Telegram

Sylvia Cushman, contralto, editor and writer, is editing the weekly music page on the Boston Telegram.



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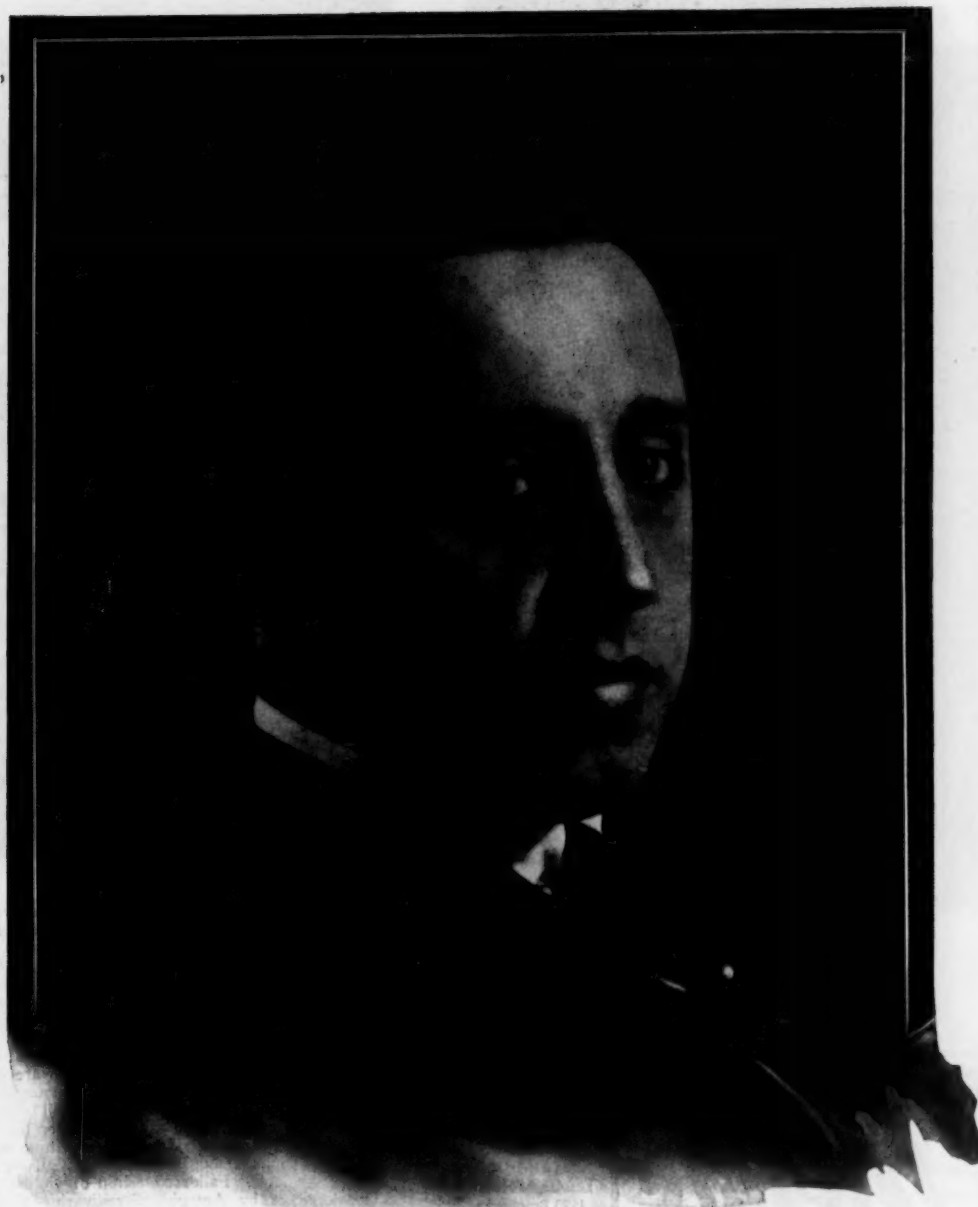
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"The illustrious Anton himself could surely not surpass the talents, the accomplishments, let me say, the genius of this young giant of the keyboard."—Herman Devries, Chicago Evening American, December 2, 1922.

—
"It can truly be said that rarely, if ever, has his equal been heard in Baltimore." — Baltimore News, December 7, 1922.

—
"A sterling virtuoso, who combines great technical skill with refined musical qualities, with innate instinct for accent, with a sense for beauty in tone coloring and with a personality which at once fastens the attention of his audience upon his playing."—Maurice Rosenfeld, Chicago Daily News, December 2, 1922.

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Emery's Runaway Tom to be Produced

Moritz Emery, composer-pianist, best known through his unique Fifty-Minute Recitals, has not been heard yet this season in that capacity, owing to his giving his entire time to teaching and composing. Mr. Emery's aim, in whatever he undertakes, is to fill a need, and now he is preparing to produce his latest composition, Runaway Tom, the Choir Boys' Operetta. The plot, dialogues, etc., as



Photo by William Shewell Ellis

MORITZ EMERY

well as the music, are his, and will be presented by his choir of boys and men and a few friends on February 2 and 3 at the Little Theater, Philadelphia.

The operetta is in four acts, and the situations as well as the songs are so designed that they are easily conceived and ably interpreted by the young choristers.

All of the scenes and songs are short, in order that (as the Fifty-Minute Recital announcements read) "the public may enjoy a large variety of numbers in a very short space of time."

The characters are strongly contrasted and are many in number, so that as many as possible of the performers may have some individual part. An added interest in the whole production is thus given to both performers and hearers.

The characters include Aunt Eliza, Pete, Admiral, Bishop, Jane, Mayor, Cupid, Father Time, Slim Jim, etc., also

butterfly and tambourine dances, dagger dance, skip-rope dance, polonaise, etc.

Mr. Emery has engaged C. Hassler Capron of Boston to give the special lighting which the various scenes demand, and Clara I. Austin to direct the dancing of the principals and chorus. Little Agnes Dailey, one of Mrs. Austin's best juvenile pupils, has been engaged as solo dancer, and she will appear, not as an "extra," but as Kowska, a legitimate part of the plot. It was this same little Agnes who first danced to Mr. Emery's Little Toe Dancer, one of those miniature piano compositions so well known among teachers.

Runaway Tom is to be published this spring and undoubtedly will fill a need among boy choirs throughout the country.

Gegna Returns from Tour with Mary Garden

Max Gegna recently returned to New York, after a brief concert tour with Mary Garden, which included Bloomington, Ill.; Cincinnati, Akron and Youngstown, Ohio; Lexington,



MAX GEGNA,

who recently returned from a tour with Mary Garden.

ton, Ky.; Ann Arbor, Mich.; Springfield, Mass.; Lynchburg, Va., etc. His work pleased wherever he went, to judge from the comments which appeared in the various newspapers.

"Artistically the honors of the evening went to Mr. Gegna," declared the Springfield Union. "Max Gegna, cellist, was delightful. He drew a large, beautifully modulated tone from his instrument, and his last number, a rhapsody by Popper, was given a delightful reading. He, too, was wise in his encores, playing superlatively well Rimsky-Korsakoff's Chanson Indoue, the beloved Humoresque and Mighty Lak' a Rose. He also played the obligatos for several of Miss Garden's songs, making the hackneyed Berceuse from Jocelyn especially pleasing."

The Springfield Daily Republican, in speaking of Le Nil of Leroux, said: "It has, too, an exceptionally good cello obligato which Mr. Gegna played with feeling and a true singing style." The same paper also stated that "The pleasure of the concert was increased by the melodious playing of Mr. Gegna," remarking about his "broad, singing style and a full warm tone. . . His closing number was the brilliant Hungarian rhapsody of Popper, in which he did some excellent playing."

In the words of the Lynchburg News, "Max Gegna, cellist, shared the program and the applause. . . The cellist reached the climax of his program in a rhapsody which

was his final number, and the audience was so enthusiastic in its applause that he played Mighty Lak' a Rose and Mother Machree as encores. He added an inspirational part to a balanced program."

To quote the Youngstown Telegram: "Max Gegna, cellist, was the assisting soloist. He played a largo by Eccles, Golterman's cantilena, a serenade by Drigo, a Haydn minuet, Savoyard's Shepherd Boy, and a rhapsody by Popper. . . Mr. Gegna played with pleasing tone and good fingering." And the Youngstown Daily Vindicator felt that "Mr. Gegna is at his best in legato passages."

Mr. Gegna was very enthusiastic about his trip and said that he enjoyed himself immensely, voting Miss Garden a most delightful traveling companion. Mr. Gegna toured with Mme. Tetrassini during her last season here.

On February 21, the cellist will be heard in recital at Reading, Pa., this being a re-engagement for the fourth year. He was recently called upon to demonstrate the merits of the Virzi tone producer at Carnegie Hall, New York, his audience numbering such celebrities as Jascha Heifetz, Albert Spalding, Adolfo Betti, Willy van Hoogstraaten and Arturo Bonucci.

Jules Falk, an Interesting Violinist

Jules Falk began the study of the violin at the age of seven. At six he expressed three wishes: firstly, for the opportunity to study with great masters (Ysaye, Sevcik and Hille were his teachers), secondly, to possess a Stradivarius violin (the "Falk Stradivarius" is now renowned) and the third wish may soon be realized. Falk was born



JULES FALK

on the seventh day of the seventh month at seven in the morning, the seventh child of his parents, and he ascribes ninety per cent. of the rooms bearing the number seven or a multiple of seven, voluntarily assigned him at hotels while on tour, to the mysticism surrounding the numeral under which he was born. His diary discloses Friday as the day on which important matters are usually undertaken.

Tours of the United States have taken Falk to every State in the Union, often necessitating as much as 20,000 miles of travel in a season, for his services are sought by the foremost organizations. He will return to Mexico for a tour during February and March and will play in Denmark and Sweden during the early fall, later filling winter engagements in the States. He is devoting time to teaching several gifted pupils, among them a prodigy of six who will be heard from later. Falk's collection of violins comprises rare masterpieces by Antonius Stradivarius 1723, Joseph Guarnerius filius Andrae 1710, Carlo Bergonzi 1741, Joannes Baptiste Guadagnini 1726, Ferdinando Alberti 1756, Paolo Antonio Testore 1736 and a Vuillaume.

Deeks and Thomas in Joint Recital

Clara Deeks and John Charles Thomas are very popular as joint recitalists. They were engaged to sing in Newark on January 7 and at Aeolian Hall on January 11 (for the benefit of the Reconstruction Hospital). They will appear in Baltimore on January 22, and in Brooklyn on March 2.

These two artists, with Alberto Salvi, were the attractions at the Biltmore Musicale Friday morning, January 5, where they had a warm reception.

One Month's Engagement List for Middleton

From a typical list of Arthur Middleton engagements for one month the popularity of this American baritone is made evident. This month the artist is singing in Fresno, Oakland, San Francisco (with the Symphony) and San Rafael, Cal.; Medford, Ore.; Tacoma, Everett, Pullman, Wash.; Lewiston, Mont.; Greeley and Grand Junction, Colo.; Houston, Port Arthur, and Dallas, Tex., and two other places in the Lone Star State not announced as yet.

"Throughout his entire register there is a velvety smoothness which is delightful." — Oshkosh, Wis., Daily Northwestern.

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JEANNE GORDON

Jeanne Gordon has not only a voice of almost incomparable beauty but is a clever actress withal.—*Baltimore American*.

Whole-hearted enthusiasm greeted Jeanne Gordon, but no enthusiasm can be too hearty nor an audience too great for this beautiful artist and her finished work.

—*Toronto Evening Telegram*.

Not since Tetrassini sang in 1912 has an artist so completely captured an audience as did Jeanne Gordon. Back in 1915 Louise Homer established locally a high musical standard. Gordon not only met this high Homeric test, but glorified the contralto voice forever in the minds of those who heard her.

—*Dallas Journal*.



Miss Gordon has gifts of a high order; a voice of warmth, power and beauty of tone.

—*Cleveland Plain Dealer*.

Golden voiced contralto sang way into hearts of Orleanians. Jeanne Gordon, the remarkable contralto, thrilled a gathering that filled the auditorium.

—*New Orleans Times-Picayune*

Commanding in appearance, intense in her physical response to the music, vibrant of voice in the climaxes, she is successor to those other American singing actresses, Farrar and Garden. As far as the singing goes she is now the superior of either.

—*Detroit Journal*.

PRIMA DONNA CONTRALTO

Metropolitan Opera Co.

Her triumph was instantaneous. Her voice is one of the most remarkable organs the Metropolitan has heard in many years, a voice of extraordinary range and uniformity of timbre, of ample power, warm, rich, and firm in texture.—*New York Tribune*.

In last night's performance the greatest success may be attributed to Jeanne Gordon, a success won because of her full, rich, vibrant tones, and splendid delivery.

—*Philadelphia Evening Bulletin*.

Through the music of Carmen Monday night, the gorgeous voice of Jeanne Gordon flamed like a vivid flower in a garden of lesser posies.—*Houston Chronicle*.

Scored a most remarkable triumph.—*Evansville Journal*.

Her voice has true dramatic quality, resonant and as commanding as her stature, but it is also flexible, lending itself easily to florid passages. She sings intelligently, not foolishly relying merely on volume and force.—*Boston Herald*.

Jeanne Gordon swayed the audience sometimes with her tremendous dramatic powers and again with the beautiful quality of her voice.—*Pittsburgh Leader*.

Jeanne Gordon delighted the ear and the eye.

—*San Antonio Evening News*.

She demonstrated that she belongs among the best.

—*St. Louis Star*

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Columbia Records

WILFRIED KLAMROTH TELLS SOMETHING OF HIS METHODS

Suits Them to Needs of Pupil—Common Sense Applied to Vocal Teaching—It Takes Brains to Sing Well

The white portals of the entrance of the Wilfried Klamroth residence gives it a mark of unique distinction, for it is the only one of the kind in the block; this individuality is similarly a mark of Mr. Klamroth himself, for his over six feet of manly frame, as well as his kindly countenance, and refined manner are something always noted. It was with considerable difficulty that the present writer was able to get any information from him, for he detests self-exploitation, and is averse to any kind of braggadocio.

"What method do you teach?" he was asked.

"Having studied in Italy and France, I might state that my method of teaching singing is largely influenced by these great schools of singing, but I think I will be rightly understood if I state that I have no fixed method, beyond certain fundamentals of tone production, which must be observed by all. The cure must be devised to fit the case, and this is where experience enters as a striking factor. In the course of over twenty years of active teaching, from the thousands of voices criticized and diagnosed, I have accumulated a rich store of experience from which I may draw as occasion demands. The study of the violin in my youthful days and its consequent wonderful training of the

ear has been of inestimable help to me in diagnosing the ills of the human voice."

"Why do so few promising voices attain to any great degree of excellence as artists?"

"There are many reasons for the non-success of many of our young singers but there are two that stand out prominently. Firstly, the usual promising student of singing is one who has been induced to study merely on the strength of possessing a beautiful organ. Whether he be endowed with musical sense, stick-to-itiveness, and endless patience, usually is considered of minor importance, whereas in my estimation these qualities are paramount to a successful development of the voice. The mere possession of a Stradivarius will not make a great violinist of the fortunate owner! The chances are that most of the great instrumentalists patiently developed their art on cheap and inferior instruments; but their labor has been continuous and neverending. An old adage that I never tire of using says that 'Genius is the infinite capacity for taking pains,' and it is this quality one must find, combined with the great voice, before one can hope to develop the superior artist. Secondly, because students of singing, in most cases brought under my observation, do not know how to practice; this must be taught them and not left to chance. For that reason the instructor should outline a regular system of practice, devising a set of tangible and logical fundamental rules and attendant exercises. These should all be written down and carefully explained. To these should be added further exercises to fit the individual needs of the student, and

the daily practice of all of these exercises should be insisted on, never leaving out any, since it is only through the constant repetition of exercises done in the same way day in and day out that correct habit is formed."

"Will this not turn out a mechanical stereotyped soft of singer?" the writer suggested.

"Not at all, for if the singer's voice is under efficient control it becomes easy for him to give his entire thought to the interpretation to bring out all the subtle shadings of



WILFRIED KLAMROTH

NEVIN and MILLIGAN

in "Three Centuries of American Song"

"I wish that every Woman's Club in America might hear this program, for it presents the truest and best of American music."

Anne Faulkner Oberndorfer
Music Chairman
General Federation Women's Clubs

A FEW RECENT SUCCESSES

Mr. Milligan has a keen sense of humor and his lecture was heartily applauded. Miss Nevin's voice is of wide range, most agreeable in its middle and lower registers, and she sings with the finish and charm of the mature artist.—*Detroit Free Press*, Nov. 29, 1922.

She was charming to watch and delightful to hear.—*Detroit News*, Nov. 29, 1922.

Miss Nevin was dressed in elaborate and beautiful costumes to characterize the style of each period and proved that she could captivate the interest of her audience by her sweet soprano voice.—*Waynesboro (Pa.) Press*, Dec. 2, 1922.

Mr. Milligan is a ready speaker and was both illuminating and amusing. Miss Nevin made an attractive appearance in the various picturesque costumes and her interpretations were given with fine art.—*Washington (D. C.) Star*, Dec. 13, 1922.

Miss Nevin's voice is clear and ringing and she interpreted well. Mr. Milligan explained songs in a most happy vein.—*Washington (D. C.) News*, Dec. 13, 1922.

New York Recital in Town Hall, Thursday Evening, February 15, 1923

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the text, every gradation of nuance and color. This elevates any singer into the realm of the great artist, for he is then in a position to forget the mechanism of the voice, which, through systematic control, is ready to execute all the vocal difficulties at the slightest wish of the singer. If a singer must be constantly conscious of his limitations in coping with the technical difficulties of a piece, due to a lack of so-called mechanical control (resulting in a state of uncertainty and constant worry), he certainly cannot put his whole attention toward enriching the interpretation. Imagine Paderewski playing on an instrument that was not mechanically perfect. Even he with his colossal art could not draw from a mechanically imperfect instrument the soul-stirring music that he is capable of producing on a perfectly adjusted instrument. It is plain to see then that if the student of singing will but drill his voice along definitely described lines, so that it responds to his slightest whim, and if he be endowed with the 'divine spark,' we shall hear really great singing."

"What is another essential requirement of the perfect student?"

"He must think; but there are two ways of thinking—constructive thinking and obstructive thinking. I will clarify this statement with an illustration. A very prevalent fault among singers is a rigid jaw, and naturally to cure this the fault must first be recognized by the singer. Suppose the student has been told that he has this fault and it has been recommended to him to practice before a mirror certain exercises devised to overcome this condition. If in watching himself in the mirror his mind persistently registers 'isn't my jaw tight,' or even 'I must not tighten my jaw,' he will only succeed in retaining his tight jaw by repeating the negative or obstructive thought, for it is a recognized fact that the mind imparts to the voice the quality of its thought, and thinking 'tight,' he naturally tightens, thus definitely obstructing his effort to loosen. This same process may in turn be made to work constructive by letting his mind dwell on the quality desired in place of the quality he is endeavoring to rid himself of, and by holding the thought, 'I must loosen my jaw' or words to that effect, he will by the same mental process just enumerated find that the jaw will perceptibly loosen. Then through the law of habit this free jaw action will become permanent and natural. That is what I call right thinking. Recognize the fault and ever after entertain in thought only the quality desired. Replace negation with affirmation. One can never arrive at the right destination if headed in the opposite direction."

Mr. Klamroth has had unusual success in launching singers who have been qualified for public appearances after several years of study; a future article will be devoted to naming these, whose names will be recognized as leaders. A little book which he has constantly with him contains many of his own aphorisms, and a few of these were copied: "When interpreting a song forget the mechanism;" "A stiff jaw is one of the very worst vocal faults;" "Muscular interference is one of the chief causes of bad singing;" "Do not turn out stereotyped students, but make the work fit the pupil's needs and you get results;" "Teach pupils how to practice correctly."

The foregoing is but a brief résumé of the interesting hour and cannot give (except in suggestion) a hint of the enthusiastic music lover, the up-to-date talker, the cultured and traveled man of the world, all of which are combined in Wilfried Klamroth. R.

Augusteo Conducts Opera at Rome

Rome, December 10.—The Augusteo was gloriously inaugurated this season by Verdi's Requiem Mass with three hundred and fifty performers. Soloists were Mazzoleni, Bonci, Meghini and De Angeli, with Molinari conducting. Immense success, four repetitions. D. P.

CHARLES HACKETT

TENOR



Photo by George Mailard Kestlere, B.P.

Trans-Continental American Concert Tour Just Completed

Balance of Season Singing in Opera at
Teatro Liceo, Barcelona
Teatro Royale, Madrid
Grand Opera, Paris
The Opera, Monte Carlo

What California Papers Said of Charles Hackett:

As Soloist with the Los Angeles Philharmonic Orchestra Dec. 30th and 31st.

Carl Bronson in *Los Angeles Herald*—

The guest soloist was Charles Hackett, American tenor. His tonal radiance is brilliant and is imbued with a sympathetic charm which is most captivating. From Wachtel to Bonci we have had no better coloratura tenor, and this is to say that he is acquiring the height of flexibility. His singing of Mozart's "Il mio tesoro" from "Don Giovanni" was suavely Mozartian but did not show his dramatic qualities as did the Debussy "Recit et air D'Azeal" from his "L'Enfant Prodigue." Hackett has gained all the necessary dramatic force without loss of any of his sympathetic qualities, and his reception yesterday can be noted as a genuine ovation. After his second number he received about eleven recalls. His voice is so beautifully built up of all of its attributes that it comes over with compelling freedom and satisfying ease.

Florence Pierce Reed in *Los Angeles Evening Express*—

Charles Hackett, American tenor, who was soloist, is a singer whom Americans may feel proud to class as representative. His voice is of clear, smooth quality, clean-cut in production and bears a high range of interesting proportions. One may comment especially on his phrasing, his art of massive breathing brought to the highest point of artistic worth, and his fine feeling exhibited in his arias. The program included the "Il mio tesoro" from "Don Giovanni," supposed to be a test of vocal as well as artistic ability, and the Recitative and Air from "L'Enfant Prodigue" which requires the smooth flexible musical quality and volume of tone such as Mr. Hackett gave.

R. W. Borough in *Los Angeles Record*—

Charles Hackett, the solo artist, was in excellent voice. He achieved a lyric loveliness unsurpassed in the aria "Il mio tesoro" from Mozart's "Don Giovanni." There was a thrilling mastery over the taxing technique of the Debussy "Recit et

Air D'Azeal" from "L'Enfant Prodigue," and an outpouring of tonal and spiritual beauty not soon to be forgotten. The famous tenor was recalled again and again but a rigid program rule prevented an encore.

In Recital in San Francisco, December 13th.

Helen M. Bonnet in the *San Francisco Bulletin*—

When I arrived at the Auditorium, the large audience had for some time been under the spell of the magic of his voice in compositions of Handel, in old English numbers and modern French and English conceptions. I had the good fortune to be in time for his Almaviva "Cavatina" from the "Barber of Seville" with which he first endeared himself to San Francisco hearts when he sang here last year. Hackett's voice is of pure lyric quality, with a magnificent virility. His achievements along artistic lines make America very proud of what one of its sons can do with the gift of voice. His diction, phrasing, superb tone placement, intelligent grasp of dramatic values and skill in conveying them place him among the elect of the world's greatest tenors.

In Recital in San Diego, December 28th.

Don Short in *San Diego Evening Tribune*—

San Diego music lovers last night were afforded a rare treat in the singing of Charles Hackett, American tenor. Hackett's appearance here justifies all claims. His voice is a tenor of unusual brilliance, capable of captivating softness. The tone is beauty itself. It shows flexibility, equal timbre and volume in all registers. By the time the program was over, the young artist had succeeded in convincing that he is a superb singer whose technique, mental and emotional qualities are well matched.

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WASHINGTON (D. C.) IS TO HEAR CHICAGO OPERA

Three Performances to Be Given—Bauer in Recital—Local Organizations and Artists Please

Washington, D. C., January 3.—Through the co-operation of public-spirited citizens, Mrs. Wilson-Greene announces it has been made possible to bring the Chicago Civic Opera Company to Washington for three productions on February 5, 6 and 7, at Poli's Theater. Forty-two thousand dollars was necessary to underwrite these productions and Mrs. Wilson-Greene is confident the fund will even be over-subscribed. Mary Garden will sing Tosca, Edith Mason and Van Gordan will be heard in The Snow Maiden, Raisa in Aida, as well as the many other operatic stars.

BAUER'S PROGRAM.

The joint recital of Harold Bauer and Pablo Casals filled to capacity the ball room of the City Club, December 30, and excelled in beauty and fine musicianship the eager expectations of Washington music devotees. In addition to Beethoven's sonata in A major and Grieg's sonata in A minor for cello and piano, which number was rendered with brilliant color and fiery spirit, both artists gave solos. Mr. Bauer interpreted Chopin with rare insight and a rare felicity, playing first the ballade in F major followed by a brilliant interpretation of the scherzo in C sharp minor. As an encore he gave the Mendelssohn scherzo in E minor. The audience was highly appreciative and rendered just tribute of praise by recalling the artists again and again.

CHORAL ART SOCIETY AND WASHINGTON COLLEGE OF MUSIC WIN PRAISE.

The Choral Art Society, George Harold Millwer director, assisted by the Washington College of Music Orchestra, C. E. Christiani director, brought glory not only to themselves but also to their directors, by their splendid rendition of Handel's oratorio, The Messiah, in the auditorium of the Central High School, December 28. The ensemble work of the chorus was exceptionally fine and was greatly enriched by the fitting background of the orchestra, which played the opening overture with profound solemnity. The soloists were Ethel Holtzclaw Gawler, soprano; Ritchie McLean, contralto; James K. Young, tenor; George H. Miller, baritone. The whole presentation was in keeping with those high musical standards the choral society and the Washington College have always maintained.

COMMUNITY MUSIC ASSOCIATION SUCCESS.

To the iconoclastic who say that America has not a musical soul, that good music is only for the favored rich, or feel discouraged over the development of community music, the success of the Community Music Association of Washington stands forth in defiance. From the music of the public schools of the District and two memorable Music Weeks—May 29 to June 4, 1921, and May 28 to June 3, a year later—have developed through the untiring efforts and able leadership of Robert Lawrence, the director, this splendid organization. The association is composed of Washington's foremost business and professional men and women, sixty per cent of whom are members of the Rotary Club. The officers of the association are William Knowles Cooper (chairman), president of the Rotary Club and secretary of the Y. M. C. A.; Mrs. Lyman B. Swormstedt (first vice-chairman), president of the Women's City Club; Edgar C. Snyder (second vice-chairman), U. S. Marshall of the District; John Poole (treasurer), president of the Federal National Bank, and Alice Pollock (secretary), who has been associated with the public school work of the District for a number of years as well as assisted Robert Lawrence with the Community Music Weeks the past two years. The Honorary Committee is composed of Mrs. Harding (chairman), Mrs. Calvin Coolidge (vice-chairman), the members of the Cabinet; Senator Balland, Senator Phipps, Representative Focht, and Representative Davis, chairman of the District Committee of the Senate and the House respectively; General Pershing, Admiral Cootz, Major General Lejeune, Mr. Rudolph, Mr. Oyster and Mr. Keller, commissioners of the District; George B. Christian, secretary to the President, and Lieut. Col. Sherrill, superintendent of public buildings and grounds.

Aside from many special musical events, the program includes regular free Sunday night concerts at Central High School from November to June, similar concerts in other community centers, and at the close of the season an annual Music Week. The scope of the program will reach clubs, commercial houses, churches, schools, government departments and social organizations. In the past, the annual Music Week has been largely financed by the generosity of the business men of the city, but this project is now financed by the activities of the association itself.

LOCAL ARTISTS DELIGHT HOME AUDIENCE.

At the Community concert on December 24, Mr. Lawrence gave his audience a delightful surprise by presenting Gretchen Hood—a Washington girl now starring in New York with the Greenwich Village Players, who was visiting her parents for the holidays. Miss Hood's clear soprano voice delighted her audience. She sang with much feeling and delicate expression the Vissi d'Arte aria from Tosca and Bizet's Spanish Serenade. She was fortunate in having the able accompanist, George Wilson, at the piano.

The program also included numbers by Elizabeth Keys, harpist, and Mary Keys, violinist. These sisters played very well indeed and received an ample share of the applause. The Army Music School Brass Quartet, composed of Charles

F. Waddington, William B. Spanenberg, Antti Martinen and Carl H. Schueneman, played several numbers arranged by W. C. White, the principal of the Army Music School.

At the concert on December 31, Hazel Huntington, who during the past season sang the leading soprano roles in a hundred performances from the Atlantic to Canada, of William Wade Hinshaw's opera comique production of The Impresario (Mozart), gave great pleasure. Her lovely voice is enriched by excellent dramatic ability.

Ellena de Sayne, violinist, played with much feeling and skill Tirindelli's Mistica and Variations on a Russian theme by Vieuxtemps.

Henry Kaspar and Cecelia O'Dey gave two interesting numbers for two pianos—Finale from the C minor concerto (Pierne) and Percy Grainger's Shepherd's Hey.

Beatrice Seymour Goodwin helped entertain Mrs. Harvey Wattle's guests at a delightful buffet luncheon, December 27, by singing charmingly a group of songs. She was accompanied by Charlotte Klein. The same evening Miss Goodwin assisted the Kiwanis Club at an entertainment at the Home for the Blind, and Miss Klein gave piano solos as well as again accompanying Miss Goodwin and also Mrs. Robert and Mr. Schafer who sang several numbers.

J. H.

Surprise Party for Dudley Buck

As an appreciation of his untiring efforts in their behalf and to commemorate the opening of the new studio at 471 West End avenue, a surprise party was tendered to Dudley Buck on Saturday, December 30, by a number of his pupils. They presented him with a very handsome cabinet for his music and a Torchere. The cabinet is an old Spanish piece, exquisitely carved.

Madeline Laase, a young pupil of Mr. Buck's who is living in Munich at the present time, sang on December 2 at a benefit given for the wounded soldiers. Members of the Royalty were the guests of honor, and Miss Laase, although only nineteen years old, had the honor of singing



"She has a most gracious manner and a rare human touch in her performance."

The Brooklyn (N. Y.) Daily Eagle said the above about May Peterson, soprano of the Metropolitan Opera Co.

Concert Direction: MUSIC LEAGUE OF AMERICA

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on the same bill with two opera singers from the National Theater, Munich, and the Stadt Theater, Regensburg. The critics spoke highly of the work done by Miss Laase, who is a coloratura soprano.

Leslie Arnold, bass baritone, sang the baritone part in Rossini's Stabat Mater on December 20 in Paterson, N. J. He scored such a success that the appearance resulted in a re-engagement. Madge Daniell, soprano, sang at the Holiday Services at the Spanish Roman Catholic Church in New York.

Frank Forbes, baritone, another Dudley Buck artist, has returned from Danville, Va., where he sang successfully. He also appeared in concert recently in Wilkes-Barre, Pa.

First Performance of Goldmark Work

Rubin Goldmark's new A Negro Rhapsody will have its first performance anywhere at Carnegie Hall tonight, under the direction of Joseph Stransky. Josef Hofmann will be soloist at this concert, playing the Schumann A minor concerto. Weber's Euryanthe overture, Debussy's The Afternoon of a Faun, and Tchaikovsky's 1812 overture complete the program. This evening's program will be repeated tomorrow afternoon at Carnegie Hall.

Next Sunday an All-Tchaikovsky program will be presented in Carnegie Hall, under the direction of Mr. Stransky, with Leo Schulz as soloist.

Heifetz on Tour

Jascha Heifetz started a week ago Monday evening on a long trip that will keep him away from New York for nearly three months. He will tour along the Atlantic Coast into Florida and then to Havana, where he will give three concerts; thence to New Orleans, and into Texas, turning north at San Antonio, then coming home through Oklahoma, etc., reaching New York about March 25, for a short rest prior to his last New York recital which will take place in Carnegie Hall on Sunday afternoon, April the 1st.

JAZZ

By Reinald Werrenrath

Maybe some day jazz will be music, but it certainly is not now, and I doubt if it ever will be, otherwise it would have survived, or I should say come down the ages from the original source among the old Kamchadalic, Tahitian, and Abyssinian tribes. The present day jazz is not music or real melody. It is merely rhythm and accent, which are all very well in their place and are an important requisite even to our best classical music. But the outstanding argument against jazz, as against anything else, is that it has not lived, and though an attempted revival has taken place in various forms at repeated times, it has died as quick a death as the peculiar spurt of popularity it has enjoyed. History has proven that the measure of the greatness of a work or works is judged not only by the breadth of its appeal, but by the length and strength of its life. Judging from a broad viewpoint jazz is not art. Art, after all, is for the people as a whole, not only for the select few or for a certain strata. Jazz appeals only to a limited number—most particularly to the dancer, the cabaret lover. Classical music has an unlimited appeal. It is not only for the music student, the music lover, but for the universe. Music is fundamentally melody. Perhaps Milton knew a few things when he said that "Melody is the hidden soul of harmony," for it is that which conveys the meaning of music's golden tongue. Gather statistics on the subject of contrast and comparison of jazz and classical music—for figures cannot lie. Go to opera house, concert halls, outdoor band concerts or any other outdoor musical performance, to country festivals, to private or public musical performances, and also to the two most vital and forceful interests back of music today, the women's clubs and recording, mechanical contrivances. What do you find a preponderance of? Melody and classical music, certainly not jazz.

The most popular operas are not those that excel in rhythm or modern dissonances, they are the old melodious ones. We have a preponderance of Verdi, Puccini, Gounod, Wagner and Bizet. They are the roast beef of all the repertoires while the more pretentious novelties are merely the caviar, to be understood and appreciated only by the few. These operas and the simple melodious tunes of folk music, as well as the fine old English ballads are what the greatest number of people really want. Does any one ever play a jazz record over and over again to calm their tired nerves in front of a grate fire at night? I have never found any one who did or could. There is no beauty, poetry, education, enlightenment, inspiration, constructiveness or musical permanency in jazz. How, then, can it be an art or even a component part of art?

I do not want to moralize against jazz, that is such an easy way to evade the issue. I do not really think it is used for immoral purposes, except possibly in such places where immorality would find some form of expression any way, and merely resort to jazz as an aid and an abetment. I just do not think jazz means anything, judging by what I see and hear, as well as what I feel. Whenever I dine out in hotels and restaurants before or after the theater, my friends all say, "For goodness sake don't go where there's jazz, I just couldn't stand the noise." I asked a big orchestra conductor the other day at a hotel why he played so little jazz. Much to my surprise he said that he found the people wanted it less and less, and that he only put in an occasional jazz number with a preponderance of the more melodious and better class music. "In fact," he said, "it isn't jazz any more that we play. That's nearly out. The saxophone and real jazzy stuff still goes now and then on the vaudeville stage, but even in vaudeville they want the real stuff." He certainly is right, for I find that many of my musical confreres as well as myself have had attractive offers to go into vaudeville to do what they call "straight stuff." I would like to do it, too, some day, just to prove that the masses as well as the classes want, love, and appreciate, good music. There isn't a living being who does not love beauty, and I leave it to any one from newsboy to a king to find beauty in jazz.

Tea in Honor of Frieda Hempel

Mrs. C. Dyas-Standish and her sister, Louise Dyas, entertained at a musical tea on Sunday afternoon, January 7, at their residence, 211 West Seventy-ninth street, in honor of Frieda Hempel. During the afternoon, Amund Sjovik, Norwegian baritone, sang several songs, accompanied by Maurice Lafarge. John Palmer gave some interesting imitations of famous people, accompanying himself on the piano. Among the guests were Mrs. Eberhard Luders (Florence Wickham), Maud Santley (English contralto and late of Covent Garden, London), Clark Hall, Mrs. Lamar Riggs, Mr. and Mrs. Charles Burnham Squier, Mr. and Mrs. Charles Burton Maddox, Miss T. Reed, Frederick King, Leonidas Westervelt, Margaret Swift, S. Lamberson, Lois Willoughby, Mr. and Mrs. J. W. Amey (Mrs. Amey is Grace Hoffman the coloratura soprano), H. W. Chandler, Claire Lillian Peteler, Jane Hampson, William B. Kahn, Paul Leyssac, Coenraad V. Bos and Miss Bos. Ernestine Piez presided at the tea table.

Bernard Ferguson Sings at Stephens Studios

The second "rehearsal recital" of the season was held in the studios of Percy Rector Stephens, 36 West Seventy-third street, New York, on Friday evening, January 5, when Bernard Ferguson, baritone, gave a program of songs. The first "rehearsal" of the season was held on November 4, when Norman Johnston, baritone, gave the program later repeated at his New York debut at Aeolian Hall.

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THE MUSICAL COURIER EXTRA
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NEW YORK, THURSDAY, JANUARY 18, 1923. No. 2232.

Every day
 In every way
 The pianists and
 The fiddlers play.

If William Tells why should Loreley?

The European concert is off the key again.

If there is any coal shortage in your home, play Wagner's Fire Music on your phonograph.

Is it auto-suggestion that gives some musicians so great an opinion of themselves, or just plain conceit?

The lady who had \$500,000 worth of jewelry stolen not long ago is not an opera singer—honestly, she isn't.

Christmas is over but you may still send a MUSICAL COURIER subscription as a gift to a non-subscribing friend.

Maritally and musically speaking, the Stokowski-Samaroff alliance has changed from a duo to a solo arrangement.

New Year's wish from one music teacher to another: "May the prices for lessons never go back to the pre-war level."

Licensing and muzzling are not unrelated processes. If they succeed in licensing music teachers, why not then consider muzzling the critics?

A monument for Caruso subscribed for by the Italian colony in New York was dedicated in Naples on December 27. The sculpture is by the Italian artist, Cifariello.

Last Sunday (January 14) Jean De Reszke, who is both active and happy at Nice on the Riviera, celebrated his seventy-third birthday. Many happy returns!

Darius Milhaud is visiting us just now, but he will undoubtedly be home in Paris in time to see the promised production at the Opera Comique next spring of his opera, La Brebis Egarée.

Why bother about the two murders laid to the Ku Klux Klan at Mer Rouge, La. At least a dozen persons are killed each week on the Metropolitan Opera House stage, and some of them under the most harrowing circumstances.

After all, the management of the German Opera Company coming to the Manhattan Opera House

next month must bow to the suburbanite. It first announced that Wagner was to be given note for note, but it now states that the usual cuts will finish every opera not later than eleven o'clock.

It would interest Debussy were he alive to realize that the Los Angeles Philharmonic audience became so enthusiastic over Charles Hackett's interpretation of the aria, O Temps, A Jamais Efface, from the Debussy cantata, L'Enfant Prodigue (which won him the Prix de Rome), that it insisted upon the no encore rule being broken and continued to applaud so long and so heartily that Conductor Walter Rothwell finally accorded the desired repetition.

Bachaus tells an amusing story of his joint recital in London with De Pachmann. He says his turn on the program came first, and after he had concluded his numbers De Pachmann sat down at the piano with the very audible remark, to himself or to the audience: "Now we will see what we can do." After his usual manner he continued to make remarks during his playing, and one young lady was heard to ask, at the conclusion of a Chopin nocturne, who wrote it. "Chopin," was the answer. "Yes," said the young lady, "I know. But who wrote the words?"

In the untimely death of George Hamlin at the early age of fifty-three, American music has suffered a genuine loss. Mr. Hamlin was an artist of the first rank, one of those Americans who had done real service to America in giving recitals abroad and proving that our best artists are equal to the best there. He was always abreast of the times and interested in the new. He was, it is said, the first to give a Richard Strauss program in this country. In late years he had begun to impart knowledge of his own fine art to the younger generation. And besides being an artist, he was a gentleman in the finest sense of the word—warm-hearted, generous and kind. He will truly be missed.

The following resolution was endorsed recently by the Affiliated Clubs of Chicago, including the Army and Navy Club, Society of American Musicians, Arche Club, Edgemere Woman's Club, North End Woman's Club, Chicago Woman's Club (Our Speech Committee): "Resolved, that the Affiliated Clubs of Chicago endorse the patriotic work of the Opera in Our Language Foundation and David Bispham Memorial Fund, whose purposes are to establish American musical art on an equal basis with that of Europe through the use of our language, hearing American opera first, and giving prior rights to the American artists; and by endorsing the Campaign Chamber Opera to be given at the Chicago Playhouse, semi-monthly up to April, under the auspices of the above two organizations; and to establish our national musical art in Chicago first, making our city the cultural center of the country—art being, likewise, one of the nation's greatest business assets."

Olga Samaroff is going to give a recital in New York soon. Here is what the announcement says: "There will be no set program for the recital which I shall present at Town Hall on Saturday afternoon, February 3. It seems to me that the spontaneity of the concert may be increased by permitting the artist to play compositions in accord with the mood of the hour, rather than to be confined by a choice predetermined long in advance. The gathering wealth of masterpieces for the piano has eliminated the 'improvising' which artists were expected to do several decades ago; but an improvised list of selections might add to the value of the concert, especially if the audience had the opportunity to present requests regarding the works which they would like to hear."

To those who are to attend the recital at Town Hall, a list of major works for the piano is offered on this page, from which choices may be made by members of the audience, such requests to be made in writing, addressed to the management. It will not be possible to comply with all requests, of course, but they will be followed as far as possible. Suggestions for shorter pieces from the standard concert repertory sent in at the same time will be fulfilled as far as my repertory permits within the space of time usual to piano concerts." Brava! And again brava! Wilhelm Bachaus did something similar at his recital last week, when he requested his audience to name the encores it demanded at the end of the program and sat there nearly half an hour, playing the pieces it asked for. There are foreign pianists in this country who have failed merely because they insisted on playing what they liked to play and not what audiences wanted to hear. After all it is for the pleasure and entertainment of his audience that any artist performs. Mme. Samaroff's novel step is certainly one in the right direction.

VANITY AND GREED

It is difficult to get up any very strong sympathy for the song writers who get into the clutches of fake publishers and get swindled out of their good money. It may be very dreadful, and no doubt is, but there is this to it: if those people were not animated either by vanity or greed they would not get stung.

There seems to be a perfect wave of protest just now directed towards publishers who publish music in exchange for cash instead of speculating on their own judgment as pickers of winners. The musical public is aroused. The publishers are being exposed. Several of them have been put out of business.

But there are a whole lot of them who cannot be put out of business because they are living strictly up to the law. They do exactly what they say they are going to do. For the poet they find a tune; for the composer they find a poem; and for those who have their works all complete they offer publication at a price.

Of course the price is high, and it is surprising that composers do not go direct to the printers of music to get their music published. Perhaps they are led to believe that the publishers will be able to distribute the music, and no doubt sometimes they do, though even the best publishers cannot make bad music sell. If the public does not want it that is the end of it; and reputable publishers are constantly removing from their catalog works that have proved to be failures.

When composers young or old send their music to a publisher, and their good money after it, they do it because of their greed or because of their vanity. Sometimes it is one, sometimes it is the other, sometimes it is both.

And very often, you may be sure, these composers feel that they have got their money's worth when they get a bunch of their compositions, and set them up on their pianos, and pass them around among their friends.

They are then "composers!" Composers! They have got their name in print!

Then, when fame and wealth fail to materialize, they begin to blame it on the publisher. But, though there are no doubt some swindlers among these publishers, and no doubt they are in some way very much to blame for taking people's money and giving nothing in return, yet we all perfectly well know that no blame can, under ordinary circumstances, attach to any publisher because a work does not sell.

Blame it on the work! That is where the blame belongs. A good work can be made by proper advertising. That is true. But it is also true that a bad work cannot be made by advertising.

The other day we showed a high-brow musician a dreadful looking popular composition. This musician was all fussed up about the awful poems and awful music the fake publishers got on the market. So we showed him a really dreadful looking popular song. We opened the page, covering the publisher's name, and let him look at the music and read a few lines of the words.

"That's it!" he cried. "That's just the kind of awful rubbish!"

"Well," said we, "you may be right. But it so happens that this song was put on the market by a reputable publisher, and he and the composers have divided up ten thousand dollars so far, and more to come."

"But," cried our high-brow friend. "That is doggerel. Just look at it! And the music! Why, the harmony isn't even correct. And it's full of misprints. And—and—" He sputtered, helplessly.

But that is all so, alas! This American public cares not a jot how bad the words are. Utterly silly, sentimental rot sells just as fast as anything else. Nor does the public care how bad the arrangement is, or how many misprints there are, or how cheap and tawdry the whole get-up is.

What the public wants is a tune, and not even the fakiest of the fake publishers can guarantee that he has not got a tune.

However, when anyone asks us whether or not they should pay out money to have a work published, our advice is: Go slow! Know what you are doing and what you expect to get for it! And if two or three reputable publishers have refused it, better let it die and forget it.

LICENSING MUSIC TEACHERS

Frederick H. Haywood very kindly calls our attention to an error which was made in our issue of January 4 in not crediting him with the article entitled Licensing vs. Standardization in which Mr. Haywood offered a few valuable thoughts in support of the observations of William A. C. Zerffi which appeared in an earlier issue. It was our understanding that Mr. Haywood wanted his article to appear anonymously and it was so printed. However, it is with satisfaction that we now learn that he intended his name to be signed to his remarks, because a name of such standing in the musical world naturally adds to their significance. Our apologies.

Standard of Ethics

The following letter from George E. Shea, president of the New York Singing Teachers' Association, explains itself and introduces the comments appended by Louis Arthur Russell, Walter L. Bogert and Dr. Floyd S. Muckey:

New York City, January 4, 1923.

TO THE MUSICAL COURIER:

At the recent hearings in City Hall, New York, on the question of licensing music teachers, education towards higher ethical standards was advocated as a means of eliminating, "from within," some measure of the undesirable conditions said to exist in our profession.

Already in 1917 the New York Singing Teachers' Association was alive to the importance of formulating a body of ethical principles for the conduct of singing teachers toward the public and toward one another. And it adopted unanimously the subjoined standard of ethics which I truly believe will be of great interest to all your readers, and likewise of much value as giving precise form to the aspirations of, I am sure, many in the voice teaching profession.

Furthermore, I ask most hopefully and with real appreciation, that you publish at your convenience in future issues, first the enclosed Some Fundamental Principles of Breathing, and then the Some Fundamental Principles of Voice Production. These principles were given majority votes in the same New York Singing Teachers' Association in 1915 and 1916, after much thoughtful discussion. They show the noteworthy point that there can be agreement among vocal teachers upon certain elementary facts of singing, and that, in so far, a minimum of exact (standardized) knowledge of the physiology of the voice can very well be expected of every serious teacher of singing.

(Signed) GEORGE E. SHEA,
President, N. Y. S. T. A.

STANDARD OF ETHICS

(Original submitted by Louis Arthur Russell and amended as follows, 1917).

1. The relations between all honest teachers of singing should be fraternal, cordial, and strictly sincere, and without reserve as to teaching principles and ethical relations, as are the nominal relations of members of other professions.
2. It is unprofessional and contrary to correct principles of ethics for a teacher to make any claims, as to himself or as to his pupils, which are not strictly true; to attempt in any way to defame the reputation of fellow teachers or to lead his pupils into any habits of ungenerous criticism; and, while he should always expose the charlatan or the misguided practices of the incompetent, careless, or dishonest teacher, he should never adversely criticize his fellow teacher unless he positively knows the history of the case and can substantiate with proof whatever testimony he advances.
3. The teacher should by precept and example cultivate among his pupils a respect for the opinions of others and a generous consideration of the worth of all artists. He should also endeavor to impress upon all with whom he comes in professional contact, the difficulties of accurate judgment, of criticism of singers, or of coming to correct conclusions without experience and knowledge. He should do all in his power to arouse public sentiment against "quick processes" in voice study, and endeavor to lead his pupils and their friends to an appreciation of the above facts, and of the impossibility, in many cases of young students, of naming positively the character of the voice and of promising honestly the results of study, before the voice has matured.
4. The teacher should inform his pupils of the many elements for success or failure, and should explain the most important sources of success. He should emphasize the fact that a full artistic success is due to the student's personal attributes, physique, mentality, vocal organs (natural voice), musical nature (temperament, etc.), musicianship, general education, good instruction, surroundings and opportunity.
5. This broad consideration will insure a more honest system of credits in the ultimate estimate of the teacher's worth.
6. The teacher who will exploit as his own the results of other teachers' instruction, or allow his pupils to do so, is unworthy of a place among honest teachers and should be branded as a charlatan.

SOME FUNDAMENTAL PRINCIPLES OF BREATHING

(Original paper submitted by Walter L. Bogert, and amended as follows, 1916)

1. In voice production the breath is at once the motive power and support.
2. The lungs are spongy, elastic bodies having no activity of their own.
3. The breath is provided through the lungs which are controlled by the muscles of respiration.
4. There are two sets of respiratory muscles, one for inspiration, and the other for expiration; twenty-two or more in all.
5. The principal muscles of inspiration are the diaphragm, and the intercostal muscles that elevate the ribs and avert their lower borders. (The diaphragm is not a muscle of expiration.)
6. The chief muscles of expiration are the four sets of abdominal muscles and the intercostal muscles that depress the ribs.

7. The ordinary act of expiration is merely passive, the resilience of the ribs and the elasticity of the lungs being sufficient to produce it.

8. As the vibration of the vocal cords, which originate the tone, and the continuation of this vibration, depend entirely on the breath, and as the breath depends on the lungs and respiratory muscles, it follows that it is of the greatest importance that the lungs be in a healthy condition, and the respiratory muscles be strong, and well under the control of the singer; for without mastery of the motive power, all else is unavailing.

9. To achieve this control as quickly as possible, physical exercises, apart from singing, are necessary for the developing and strengthening of the entire breathing apparatus. Such exercises have also a great value in building up the general health, the possession of which is an essential for the successful singer.

10. In order to give the lungs the greatest possible freedom to expand, the chest should be held erect to a condition of buoyancy without strain.

11. As the bony structure of the chest is largely suspended from above, being attached to other bones at the neck, shoulders and back, and as it is free and unattached below, the greatest motion, during respiration, should take place about its lower portion, where there is the greatest freedom.

12. Therefore during singing, if the chest is held erect and buoyant, the point of greatest motion, caused by breathing, should be in the region of the diaphragm.

13. The control of the breath would most logically and most naturally be accomplished by the control, independently, of the muscles of inspiration and the muscles of expiration, or by a balancing or opposition of one set against the other.

14. No attempt to control the breath should be made at the larynx.

15. In general, no action of the breath mechanism should be allowed which would tend to produce interference with the voice mechanism.

16. Perfect control of the breath means:

- (a) Ability to fill the lungs to their capacity either quickly or slowly;
- (b) Ability to breathe out as quickly or as slowly as occasion demands;
- (c) Ability to suspend inspiration with the throat open, whether the lungs are full or not, and to resume the process at will, without having lost any of the already inspired breath;
- (d) Ability to exhale under the same restrictions;
- (e) Ability to sing and to sustain the voice on an ordinary breath;
- (f) Ability to breathe quietly as often as text and phrase permit;
- (g) Ability to breathe so that the fullest inspiration brings no fatigue;
- (h) Ability so to economize the breath that the reserve is never exhausted;
- (i) Ability to breathe so naturally, so unobtrusively, that neither breath nor lack of breath is ever suggested to the listener.

SOME FUNDAMENTAL PRINCIPLES OF VOICE PRODUCTION

(Original submitted by Dr. Floyd S. Muckey and amended as follows, 1915-1916).

From the standpoint of the listener

- I. Sound is a sensation produced through the organ of hearing by means of air waves.
- II. Pitch is that characteristic of the sensation of sound which depends upon the rate at which the air waves strike the ear drum.
- III. Volume is that characteristic of the sensation of sound which depends upon the extent of motion of the ear drum.
- IV. Quality is that characteristic of the sensation of sound which depends upon the manner of motion of the ear drum.

From the standpoint of the producer.

- V. The voice is sound or air waves. Vocal tone is always complex, being composed of several simple tones (fundamental and over-tones), varying in pitch and intensity.
- VI. Sound, air wave, or voice production necessitates the use of a mechanism which has three essential elements:
 1. A vibrator, which is set in motion by impact of breath against the vocal chords and establishes the air waves.
 2. A pitch mechanism to determine the rate at which the air waves are originated.
 3. A resonance mechanism to reinforce the air waves established at the vibrator.
- VII. In the voice mechanism the vocal chords serve as vibrator; the cartilages and muscles of the larynx form the pitch mechanism; and the cavities of the pharynx, mouth, and nose, the resonance mechanism.

VIII. Pitch of the voice is determined by the length, weight and tension of the vibrating portion of the vocal chords.

IX. Volume of voice depends upon the extent of vibration of the vocal chords which is caused by breath pressure, and upon resonance.

X. Quality of voice depends upon the vibration of the vocal chords as a whole and in segments, and upon resonance.

XI. Vocal resonance, which is an important factor in voice production, is due to the sympathetic vibration of the air in the resonance cavities.

XII. Correct voice production, or that action of the mechanism which produces perfect vocal tone, includes the free vibration of the vocal chords, the free motion of the cartilages and muscles of the larynx, and the full use of the resonance space. This action, under the influence of the properly controlled breath, produces the voice for which nature intended this particular mechanism.

XIII. Any muscular contraction which prevents the free vibration of the vocal chords, the free motion of the cartilages and muscles of the larynx, and the full use of the resonance space, is termed an interference.

XIV. Every form of interference leaves its impress on quality of the tone.

XV. The vocal muscles are involuntary in their true action for voice production. The interfering muscles are

subject to voluntary control. Correct action of the voice mechanism must be induced and not forced. Interference, being under control of the will, can be eliminated. Every form of interference by undue tension of the false vocal chords, or soft palate, or muscles of chin and tongue, etc., leaves its impress on the quality of tone.

XVI. The art of voice production is based upon the facts of anatomy, physiology and physics. The facts apply to every voice mechanism with equal force and in precisely the same way, and are therefore impersonal.

XVII. The art of singing is composed of four elements: breathing, tone production, diction and interpretation.

MUSIC AT U. OF P.

Under the name of the Musical Club, the University of Pennsylvania has united the Glee Club Chorus, 165 men under the direction of H. Alexander Matthews; the University Orchestra, eighty men; the University Band, ninety men, under the leadership of Richard L. Weaver; the Instrumental Club, fifty men who play lighter music, and a sight singing society. Of a recent concert by the glee club and orchestra, Samuel L. Laciard says in the Philadelphia Public Ledger:

The great change which is taking place in the trend of music in the United States has been nowhere more strongly shown than in the concert of the newly organized Musical Club of the University of Pennsylvania which was given on Wednesday evening at the Academy of Music and when for the first time in the history of the University a program of music in which every number was chosen for its musical value alone was performed.

With the passing of what has heretofore been known as "college music," an innovation made some years ago by Harvard, the college glee club takes its departure from college life as a social organization, and the audiences throughout the country before which it appears will no longer be the alumni, many of whom attended out of a feeling of loyalty for alma mater, but they will be composed of music lovers who attend to hear a form of music which they cannot otherwise hear.

This, however, is one of the very minor features of this important change; it is in the effect upon the students themselves, as well as upon the music of the city and country as well as the University, that the major influence will be exerted.

It is no exaggeration to say that the example of Harvard in putting its glee club on a purely musical basis has had a profound influence upon male choral work all over the United States. With Pennsylvania following the same example, and in an even broader way if the plans of the club are carried out, it will show the prospective college student who has sufficient interest in music to want to "make" the glee club that he has to be considerably more of a musician now than those who achieve that honor a few years ago were obliged to be.

It is not essential to dwell upon the requirements of making a college glee club of a decade or more ago; suffice it to say that the requirements were by no means all musical. But it will take considerable of an amateur musician to make the glee club of the University of Pennsylvania or Harvard under the new regime. If the ability to read notes is not there the applicant will be obliged to enter the sight-singing classes before he is eligible for the glee club proper.

This is in itself a good thing, for it automatically raises the standard of the organization at the start, besides the psychological factor of having an organization membership in which is based upon something more than the ability to sing fairly well.

Everyone knows how the young American, whether college student or not, loves to belong to something which is difficult to enter, or at least to which there are certain restrictions. But membership in such an organization will have rewards far beyond those of the old college glee club.

Not only will the glee club as now being carried out at the University teach the members a lot about the literature of vocal music of the better class, but the orchestra, which is affiliated with the glee club under the care of the musical club, will give them by association and practice a working knowledge of instrumental music. Between them there is assured the "graduation" each year of a large number of trained and critical listeners—the best asset that any country which hopes to rise high in the art of music can possibly have.

In dropping the "rah-rah" music and taking up that of the best class the University of Pennsylvania has shown itself to be thoroughly abreast of the musical times in this country. No art is making the popular progress here that music is making. The college glee club of days gone by served perhaps a college purpose, but after all, its success was largely social; the new college musical organization is serving the best interests of art. And there is still the mandolin club for purely college purposes.

There was a vigorous protest by many of the alumni some years ago when the Harvard Glee Club made the break for better music, but the results secured showed so clearly that the college spirit was really the gainer by it that there has, I understand, been little of that feeling shown at the University. The undergraduates are for it strongly and the "old grad" who came to a concert of the Harvard Glee Club, prepared to scoff and perhaps to weep at the "vanishing of the college spirit" when the club of his college gave a program of high art, remained to be very proud of the fact that he was an alumnus of a college which could do so admirable a thing.

PRIZES AND PRIZES

When one considers the size of the prizes usually given for musical competitions it is instructive to read that the Society for the Prevention of Cruelty to Animals is offering \$15,000 in prizes "for better methods of humane slaughter in abattoirs; of which, \$10,000 for an apparatus to produce instant insensibility, and \$5,000 for a device that will cast and hold an animal with the least degree of suffering, for the purpose of slaughter."

VARIATIONETTES

By the Editor-in-Chief

Artist marriages have always been the subject of much discussion and speculation, especially those marriages which turned out disastrously. Should artists marry at all, and if they do, should they marry artists? The question has not been solved. Of the three great B's, Bach was a happily married man with a shower of children, while Beethoven and Brahms were bachelors, hermits by preference, and given over to spells of gloom and moroseness. Mozart, Haydn and Weber, all married, were, like the man in the story, not home much, and therefore comparatively happy. Tchaikowsky fled from his wife a day or so after the wedding. Chopin was a bachelor. So was Liszt. Their lives, however, were not barren of the intimate friendship of many women. Schumann lived a married life much like Browning's. Schubert was a bachelor and an innocently merry one. Mendelssohn was a model husband. So was Verdi. Saint-Saëns' marriage ended like Tchaikowsky's. Dvorák was a domesticated Benedict. Debussy was devoted to his wife, as was Grieg to his. Mahler and MacDowell belonged in the same class. Wolf never married. Puccini, Leoncavallo, Mascagni, did. Conductors nearly always marry. Wagner married twice. Patti and Leschetizky, three times. Carreño, four times. Eugen d'Albert, five times. It is difficult to recall any famous soprano who remained single. Tenors, most romantic figures of all—invariably wind up by marrying.

Along comes the late André Tridon, and projects artist marriages into the field of science by analyzing them in his recently published "Psychoanalysis and Love." He says that the divorces in the artistic world are not attributable, as is stupidly believed by laymen, to what they call the "loose" morals of the theatrical and musical world. Rather, explains Tridon, the sex question with artistic couples is less important than egotism, the desire of the artistic individual to be above his fellow. That is why he or she cannot find full and lasting happiness in the love relationship. "Egotists, male or female, need flattery. Familiarity breeds contempt. Flattery must come from a constantly changing source or lose its power, as drugs do when we become accustomed to them. . . . Female artists are more unbearable than male artists. Women require infinitely more flattery than men. . . . The female artist who marries a male artist will soon become jealous of him. Every bit of publicity he receives is something he has stolen from her, which he should, she thinks, if he loved her enough, have renounced in her favor. . . . The egotistical artist loves himself more than he could ever love any other human being. Separation from his life mate does not mean loneliness to him. He remains in his own company, to his mind, the best company on earth. . . . Fortunately, very few heartbreaks result from the steady grinding of the divorce mills in concert land, opera land or stageland."

We announced not long ago that Harry Brunswick Loeb, the New Orleans correspondent of the MUSICAL COURIER, had promised to write for this column the rest of a poem of which there were only two lines when we secured the publishing privilege for the rest of it. The lines were:

And she grabbed a lump of borax.
And she rammed it down her thorax.

We sensed that the whole poem might be about some great singer and so we captured the Fifth avenue and Thirty-ninth street rights at once. Well, this is what we received from Mr. Loeb:

LILLY*

or

TOO MANY CUTS LEAVE LITTLE LEFT,

An Internal Medley in Many Episodes.

Dedicated with no end of affection to the foremen of the canning factories of Sweden.

PREFATORY NOTE.

This dramatic poem, to be most effective, should be interpreted by artists absolutely free of all diabetic tendencies. The leading part should be declaimed by a Scotch Highlander in native garb, and the burden—"Reconnoitre Reconnoitre," etc.—MUST be chanted by seven slightly-wounded Rabbis, middle-aged, beardless, but not necessarily toothless; two nuns of about forty, frail and fainty; and two manicurists, youthful, plump, and highly colored.

The reasons for this selection are obvious: The Scotch Highlander invariably makes a favorable impression (in costume) and it is believed that, in the great court of public opinion, he will emerge with a feather in his cap; the Rabbis will make a strong appeal to the Jewry; the nuns will evoke thoughts of charity; and the manicurists—one at

either end of the chorus—will come in handy by giving a little polish to the whole thing and, maybe, serving as buffers, should savage attacks be made on the participants. There is absolutely no objection to the leading role being entrusted to a Spaniard or a Methodist. It is to be recited passionately and with swish (if the reader lisps, he may substitute "with pep" for "with swish," ad libitum). The burden should be delivered seemingly sluggishly, but verily vigorously.

Throughout the poem, the nuns and manicurists are to remain motionless and silent, but the Rabbis are to sway constantly from side to side while the Highlander declaims, and are to whirl on the left heel with both arms extended in front of them while chanting their part.

The poem is presented as conceived and is thought sanguinary enough without making a single cut.

Rabbis.—Reconnoitre, Reconnoitre,
Bare your neck and show your goitre!

Highlander.—And she grabbed a lump of borax,
And she rammed it down her thorax,
And she cried to Doctor Feenum,
"Where—oh, where's my duodenum?"

Liver, pancreas and spleen,
Gall-duct, clavicle, I mean
Vertebrae—all, as I seen 'em,
Were removed by Doctor Feenum,
When there entered Doctor Bendix
Who abducted her appendix,
And there followed Doctor Motta—
Who attacked her oblongata,
And at last, young Doctor Flottis
Roughly lashed her epiglottis.

Not a word had she then spoken,
That is why her heart was broken,
That is why she was so weak
She preferred to knit than speak.
Yea, they laid her on a table,
Caring not if she were able,
Laid her on her section rosol,
Carving her by bit and morsel.

Reconnoitre, Reconnoitre,
Bare your neck and show your goitre!

O ye canny, cruel cutters,
Ye deserve the curse she utters;
All the wealth of all the Morgans
Could not pay her for her organs!

They were hers, the Heav'nly Giver
Had endowed her with a liver,
Kidneys, spleen and—let that pass!—
Even with a pancreas!

Reconnoitre, Reconnoitre,
Bare your neck and show your goitre!

If there really was a famine
Of some insides to examine,
And they had a certain feeling
That her organs were appealing,
Well, they should have 'spite their titles,
Asked admission to her vitals;
They had right, for blessed science,
If refused, to show defiance;
They had right to trim or bob 'em,
But they had no right to rob 'em!

Reconnoitre, Reconnoitre,
Bare your neck and show your goitre!

Gads! I fly into a tantrum
When I thing she lost her antrum!
How she loved it! how she'd pet it!
Sprayed it, rubbed it, drained it, wet it,
Prized it more than (I could tell 'em)
Uvula or cerebellum.

Ugh! they gloated as they caught a
Hold of her divine aorta,
And they took a wooden mallet
And they hammered at her palate!
And she sits forlorn and minus
All her charms—except her sinus,
And she's sallow and she's solemn,
Leaning on her spinal column. . . .
Nay, however they bereft her,
Still, yea, still is something left her,
For the Great Hand that protects us
Spared her winsome solar plexus. . . .
Maybe God did not decree it,
P'raps the doctors didn't see it;
After rummaging her system,
What they left is just what missed 'em.

Reconnoitre, Reconnoitre,
Bare your neck and show your goitre!

Cursed sinners, hide your faces,
Keep them out of sacred places,
Sheathe your scalpel, burn your dope,
Cleanse your soul with Penance soap.
She was pure and very lonely,
Always read the Bible only,
Reared from childhood in a cloister,
Ne'er had seen a naked oyster;
She was whole and all harmonious,
Once correct, but now erroneous!
Hie ye hence with all your unction,
For what's left in her won't function!

Reconnoitre, Reconnoitre,
Bare your neck and show your goitre!

Note: Three of the Rabbis whistle and fall, while the other four take the two nuns and the two manicurists and walk off the stage to the strains of a weird minuet.

If our printers, proofreaders and editors survive the foregoing we shall invite Mr. Loeb to write his New Orleans letters to this paper in verse. Rhymed musical comment ought to be a novelty. In Life, Arthur Guiterman does his book reviewing in the form of couplets and very good they are, too.

A daily newspaper publishes a list of "Yachts in Florida Waters," together with the names of their owners. As we glance over them we wonder at the absence of music teachers, country organists, orchestral players, critics, and musical editors.

A friend of ours writes: "Resolved to find out whether Parsifal is really as bad as you say, I bought myself a dress circle seat, high up, in the dark, and concentrated on the opera. Well, I enjoyed about one and one-half acts of it—after that, my flask gave out, and I went home."

Maybe modern composers write music without melody because this is the day for synthetic substitutes.

The Watch on the Rhine was abandoned by the Germans as a national song when the French advanced, and the Rhinelanders, a quick-witted folk, hurriedly borrowed a tune from the Scotch and began to sing Comin' Through the Rhine.

How often facility in a composer is mistaken for superficiality. And how often such composers, because of their easily understood music, are believed to be lacking in thorough tonal culture. Liszt is a striking example. Probably he was the most musical musician the world ever has known. Certainly he was one of the most intellectual. Saint-Saëns came not far behind Liszt in both respects. In addition he also was a supergreat organist. Rubinstein, the man of melody, thought profoundly on all subjects and immersed himself deeply in musical esthetics. Moszkowski, with his easily playable, frank salon music, has a keen, flashing mind, and a limitless knowledge of music, art, and literature. On one occasion there was a dinner at which were Reginald DeKoven, of light opera fame; John Philip Sousa, bandmaster and march king, and Henry K. Hadley, composer of every kind of music, all of it tuneful, and understandable without diagrams, probes, microscopes, acid tests, and sounding plumbs. The fourth member of the party was Dr. Horatio Parker, head of music at Yale, and acknowledged pundit of the tonal art in general. The fifth diner was Pierre V. Key, music critic. The sixth was myself. We had heard it said often that DeKoven did not orchestrate his scores, that Sousa did not write his marches, and that Hadley carelessly and without any concentration whatsoever shook sonatas and symphonies out of his sleeve because he was, as a conductor, familiar with the forms and formulas of the masters. On the other hand, all reports about Dr. Parker agreed that he was a tremendously earnest, painstaking, and conscientious composer. The dinner was at DeKoven's home and the host started a conversation on the subject of Dr. Parker's oratorio, Hora Novissima, and remarked upon some characteristic uses to which that gentleman had put certain wood and brass instruments. This led to a detailed discussion of the oboe, English horn, trombone, and trumpets, and to the amazement of myself—and, no doubt, also of Key—Sousa, DeKoven and Hadley began to cite countless appropriate examples of orchestration from the works of Beethoven, Brahms, Wagner, and the other classically great ones, and not only gave the passages explicitly, but in most instances quoted also the pages and measures in which they were to be found. Meanwhile Dr. Parker looked very wise, but said very little. Also Key and we.

We experienced another surprise of the same kind at a club gathering which had us as its toastmaster. The occasion was one of the monthly free and easy dinners to which the members, in Bohemian style, brought any guests they liked, but preferably of the sort that could be called upon for musical or oratorical stunts. Among the visitors we espied the late George Wheelock, a well known bookmaker at the New York race tracks, and we were not pleased at his presence, for we knew him to be one of the most aggressively rude and profane of the gentry who disagree with you professionally on the merits of any horse and are willing to lay odds against him. When it came time for us to press the entertainers into service, we first called upon several musical performers and joke-tellers, and then, with malice aforethought, cheap humor, and our most flowery figures of speech, introduced Wheelock, and asked him to tell the company something about literature, for we

knew "that there is no more 'bookish' man in the entire land than yourself." Wheelock arose, thought a moment, and said that as he looked about he was reminded of the talented folk who used to foregather with Dr. Johnson at the inn, and of the play of wit and flow of reason which must have enlivened many a party over which Shakespeare presided at his beloved tavern. "Shakespeare is my favorite author," Wheelock went on, "and I find in him my chief source of solace and enjoyment. I might truthfully say that he guides my inner life altogether. I read him constantly because he tells me everything completely which other authors only hint at. The average man does not realize how important it is to know Shakespeare. I regard it as nothing less than a tragedy that he is so generally neglected in favor of magazine and novel reading. Shakespeare is my God, my religion." Then followed nothing less than a marvelous dissertation on the author, with dozens of beautifully recited quotations to show how the Shakespearean philosophy fits almost every phase and situation in modern everyday life. When Wheelock finished, he received an ovation. He had made the hit of the evening. The next time we saw him at Belmont Park, plying his profession, a horse named Caesar was running. Separating a five-dollar bill from our meager bankroll, we offered it to Wheelock with the remark: "I come not to praise Caesar, but to bet on him." Reaching over, the Shakespearean bookmaker answered as quick as a flash, "Out, damned five-spot," and grabbed our banknote.

Apropos of horse-racing, Paderewski is to give a recital in New Orleans on January 29, and in honor of the event the local turf association has named one of the events of that day the Paderewski Purse and expects the pianist to be present to see it. Who dare say now that New Orleans is not a thoroughly musical city?

A grand opera company is forming in Dublin. Tristan, with the hero, the heroine, friend Kurwenal, and numerous other corpses strewn the stage, ought to be one of the popular works in the repertory of the organization.

While only a few children now believe in Santa Claus, a great many grown ups still think that grand opera is the acme of musical art.

And for those to whom every opera star glitters, let it be said that on the lyric stage, as well as in the heavens, there are stars of the tenth magnitude.

Frank Tinney, the actor, tells a story about performing at a penitentiary, and the prisoners objecting on the ground that it was not in their sentence. We first heard the jest in our infant days, during the wet autumn of 1881, when Remenyi, the violinist, told it in connection with his visit to the Elmira Reformatory. No, we were not an inmate.

Deems Taylor is a critic—perhaps the only one in New York—who is able to write about grand opera without taking it or himself too seriously. In the New York World of January 7 he has the following lightsome reflections:

Every time any one mentions the possibility of making opera intelligible to the average American by having it sung in English, some horrified purist points out what a desecration such translation would be to the work of the librettist and how the poetry and charm of the original text would vanish. This seems, generally speaking, doubtful. We have been reading over a number of Verdi's librettos recently and find that the most incorrigibly unilingual American can gather much of their import, and even some of their poetry, if he but knows the English for "infelice," "anima stanca," "il mio desio," "addio," "andiamo" and "padre mio."

We are thinking, by the way, of writing an opera that shall be absolutely original, something along the lines of the play that Heywood Brown proposed writing a while ago. We have not worked out the plot yet, but we are certain of some of the dramatic detail. The hero, of course, will be a bass and the villain a tenor. The heroine will be a mezzo-soprano, because most mezzo-sopranos are comparatively slim. In the first act the heroine's old nurse, a coloratura soprano, will deliver a long narrative in the presence of the hero. She will face upstage during the entire number, directing all her remarks to him, and he will never once look out at the audience. He will then sing an important aria without coming down to the footlights, and when he comes to the high note will keep both arms close by his sides.

The second act will probably take place in an inn. The peasants will be gathered around tables drinking, and there will be enough drinks to go around. The minor villain comes in and starts a drinking song, but is set upon by the infuriated peasantry and lynched. The heroine then enters, disguised as a boy, and is instantly recognized by every one in the room. At this point the Angelus will not ring and the peasants will not line up reverently for an unaccompanied number, but the landlord will enter and will not have on red stockings.

Concerning the last act we are as yet a little hazy, as we have not yet decided whether to kill the hero. It would

be original not to, but on the whole we think it would be even more novel to have him stabbed and fall instantly dead on his face, without uttering a sound. One thing we are sure of, and that is that we are sure of, and that is that the heroine will remain standing and in perfect health until the fall of the curtain. We think there will be no claque.

We nominate Gatti Casazza as the proper person to run Ireland. The job would be easy for him.

From The Conning Tower, in the New York Tribune (January 4):

THE MATING SEASON.

I married him
Because
He played Mozart to me.
Now he plays Mozart to other girls.
Am I going to divorce him?
I am not.
I much prefer Richard Strauss.

One of the worst jokes we've heard in a long time is Willy's remark that Liszt's second rhapsody is

PALPITANT PATRIOTISM

The ire of our Vienna correspondent, Paul Bechert, has been aroused by a certain ex-Austrian, who emigrated to America many years ago, became a citizen, and, so it is said, after having made sufficient money in the drug business, sold out in favor of music. This American went back to his native land with dollars in his pocket last summer, and when he returned to New York, aired his patronizing "American" views about Austria in a way that, to use a vulgarism, captured the goat of our correspondent. Now then, gentle readers, the floor for Mr. Bechert!

For four long years well-meaning visiting foreigners have fed the world at large on touching stories concerning the fate of the once glorious and mighty Austrian capital, and the Viennese themselves have done no little to encourage the belief that theirs was the most pitiful fate on earth. They have, with a certain masochist vengeance, delighted in hearing their town alluded to as "the dead city." Vienna has cried wolf so long and so loudly no wonder the world is beginning to believe her and to turn the tables on her. Whatever pitiful tales the Viennese themselves have spread broadcast about their beautiful city, Julius Steiner, said to be a vocal teacher and singer, is going them one better. Having returned to America, after an all-summer visit to the Austrian capital, he hastened to tell a representative of a music paper some terrible things about life at Vienna.

"In Vienna," said Mr. Steiner, "there are hundreds of musicians looking for engagements, and there is no market for them. An old friend of mine, who sings professionally under the name of James Robinson and who has lived in Vienna for years with his wife and children, recently secured an engagement in Switzerland, where was the talk of his musical associates for weeks. On meeting, they said to each other: 'Have you heard the great news? Robinson has an engagement in Switzerland for November at twenty francs. . . . At the leading opera houses the principal singers receive 3,000,000 crowns a performance, which is about \$37 in American money.'"

Now, assuming for a moment that Mr. Steiner's assertion were true (which it surely isn't), and that a Swiss manager really had the sad courage to offer a singer twenty francs (\$4) a night—what conclusions would that permit of concerning conditions at Vienna, where singers "get \$37 a night at the leading opera houses?" And isn't the fact that even Mr. Robinson (who was worth twenty francs a night to a Swiss manager) was able to secure an engagement at the Vienna Volksoper (where, by the way, he failed, owing to his vocal shortcomings) in itself a contradiction to Mr. Steiner's statement that "hundreds of musicians" are vainly looking for a job at Vienna? Has Mr. Steiner ever been to the office of a New York theatrical manager to see the veritable bread line of artists who want work at any price—in America, mind you, not in Austria?

The truth is that at no time have young singers had as much of a chance at Vienna (or, for that matter, anywhere in Austria) as just now. The rosters of the theater are depleted, owing to the many "Valuta" tours of their stars, and managers eagerly embrace any opportunity to discover new talent. The Vienna Staatsoper, once the most conservative and exclusive among the European opera houses, is a shining example of this state of things. There is a full baker's dozen of young, even unexperienced girls and men who stepped from the Conservatory right into the leading roles at the Staatsoper, almost without even a trial. Marie Rajdl is one case, Rosette Anday another, and Mr. Fischer a third illustration; all young singers, talented but not always sufficiently experienced to cope with the big roles in so large a theater—yet readily entrusted with them by the management.

"The tradition is fading," says Mr. Steiner, and the famous old singers are "ausgesungen" by now. Quite right! Tradition is fading and the general standard is gradually lowering, because the great stars who used to uphold tradition and standard are "sung out," or absent "gusting," and the young ones get their chance too soon and, frequently, too indiscriminately. Which proves that there is a great market for young singers in Austria—greater than ever, in fact. I defy Mr. Steiner to disclose the name of the "American singer and former pupil of Marcella Sembrich" who, as Mr. Steiner relates, "sold all her possessions down to her clothes while waiting for an engagement in the Austrian capital." What a pity Mr. Steiner does not consider himself at liberty to give details beyond the fact that the unfortunate young woman "offered him her fur coat in exchange for several lessons." Here is a singing teacher who does not hide his light under a bushel!

It is positively silly to read what Mr. Steiner has to

selfmade music because it begins at the bottom of the keyboard and works itself up.

It is a good thing that the bobbed hair style ceased or else the hair caressing and hair pulling scenes in Pelleas and Melisande would have had to be eliminated.

The Morning Telegraph reports that Darius Milhaud, our French visitor, has written an opera called Mrebenne Egaree, which leads one to wonder whether it follows the Wagner style in Mrienzi or Puccini's in Mbohème.

Enesco's Roumanian rhapsody, played here the other day, made Willy say to Nilly: "I thought there were only Hungarian rhapsodies." "Oh, no," answered Nilly sweetly, "there are Roumanian rhapsodies, too." "Well," exclaimed Willy, "what in the hell have the Roumanians got to rhapsodize about?"

LEONARD LIEBLING.

say about the Austrians' attitude towards Americans. Any one acquainted with the psychology of the Viennese can but laugh at his assertion that a waiter "refused to serve him because he was an Ausländer" ("and Ausländer means American always"). Mr. Steiner's "American friends at Vienna," Addie Funk and "Richard" Piccaver (whose Christian name is Alfred), should have dispelled his silly ideas on the subject just as readily as they dispelled my mistaken impression as to Mr. Steiner's "Americanism." Mr. Steiner, who claims intimate friendship with the American tenor (whose Christian name he is unable to quote correctly), is about as much of an American as myself or any other European man who has spent a given number of years on the other side. And the Vienna hotel clerk who charged Mr. Steiner "15,000 Kronen for a room with an added cost of forty per cent because he was an American," surely had no difficulty in ascertaining from his passport that the birthplace of his guest was considerably nearer to Czernowitz, Austria (now Roumania), than to New York, U. S. A. The forty per cent increase, moreover, represents a municipal tax which every hotel is compelled to collect from any guest, American, Roumanian, or even Austrian. And by the way, considering that the Crown was quoted at 81,000 to the dollar at the time, does Mr. Steiner consider 21,000 Crowns (equal to twenty-six cents) an exorbitant price (inclusive of the forty per cent increase) for a hotel room? Does he recall that the price of a similar room in Vienna was, at least, one dollar in peace time? And considering that the price of a meal, according to his own quotation (which is far in excess of the truth), is 40,000 Crowns (or fifty cents), does he still think 3,000,000 Crowns a night a poor salary for a singer at an opera house? The fact is that the Vienna Staatsoper, for instance, is paying practically the highest salaries in all Europe to its singers, which accounts for the fact that, in spite of tremendously high admission prices, the management is unable to make both ends meet. Let Mr. Steiner ask his "friend" "Richard" Piccaver about it! Mr. Steiner's more famous colleagues of the vocal fraternity (among them Alfred Piccaver, Leo Slezak, Richard Mayr, or Michael Bohnen) also might have been able to show him a dozen or two restaurants at Vienna where he could have gotten all the nourishment desired by him, thus relieving him of the deplorable necessity of "losing thirty pounds during his visit to Vienna." True enough 'tis that, unfortunately, thousands of native Viennese are unable to secure food—not for want of opportunity, however, but for lack of funds. And equally true, alas! that men like Mr. Steiner, whose very presence helps to increase the cost of commodities at Vienna, still find prices there high, even though they are a mere fraction of American prices or, for that matter, of the prices which any visitor was obliged to pay at Vienna in pre-war times.

The final advice which Mr. Steiner ventures to give his readers is: "Stay in America. It is the only place just now." What inspired this advice and, most likely, the rest of his interview as well, is a certain over-zealous and ill-applied patriotism. Mr. Steiner's patriotism for America is, to be sure, very justified, for America has done wonders for him. It has made a fortune for the immigrant, and put him in a position to sell his lucrative drug store later on, to embark on a musical career. Personally, knowing America from many years' experience, I understand the position of some of the minor American music teachers who look askance at the host of American students flocking to Europe year after year. Their number, to be sure, is smaller now than in pre-war times, and America is gradually gaining its full independence from the venerable old superstition that Europe had the monopoly on "musical atmosphere." Mr. Steiner's patriotism is commendable in itself. But I strongly protest against the methods which he applies to achieve his end and which do little credit to the profession of which Mr. Steiner purports to be a member. Surely I am free from bias and suspicion, and I fully realize all the shortcomings as well as the advantages which Vienna offers. But I think too highly of the warm-hearted, sorely stricken populace of Austria to keep silently aloof when I find it unjustly attacked.

Patriotism starts at home. Mr. Steiner's advice is eminently patriotic. So, by all means, let him practice it himself first of all.

Yvonne Gall, the French soprano who sang for several years with the Chicago Opera, is an artist as versatile as she is accomplished. The first time we saw her she was singing Marguerite in Faust; the next time, Gilda in Rigoletto; the next time, the leading role in a dramatic and Wagner-like opera by Bachelet, the name of which escapes us at the moment; and now it is announced that she is to sing Isolde, which the Opera Comique, Paris, will put on this coming spring.

NEW YORK CONCERTS

SUNDAY, JANUARY 7

EDNA THOMAS

Edna Thomas, mezzo contralto, provided a delightful evening's entertainment for those who heard her program of plantation songs at the Broadhurst Theater, January 7. Spirituals of more northerly negroes constituted the first half of the program and the latter half was devoted to Creole songs and Bayou ballads. Miss Thomas is a native of New Orleans and these songs represent her own research work and compilation. Her lovely and appealing voice adds the true drawl of the South and makes her presentations fascinating. As a preface to the songs she told many interesting and amusing tales of the life and customs of the original singers. Calls of the dark street vendors of New Orleans, known colloquially as *Ti Marchands*, were also given. All of her offerings were so enthusiastically applauded and redemanded that she practically doubled her original program.

MONDAY, JANUARY 8

BEETHOVEN ASSOCIATION

With the famous Bauer-Casals-Thibaud trio in Beethoven, Albert Stoessel assisting in a Brahms quartet, and Mrs. Charles Cashier accompanied by Harold Bauer in Schumann songs, a sold out house was assured at the latest concert of the Beethoven Association. Beethoven was represented by a trio in E flat, op. 70, No. 2, and Brahms by his quartet in G minor, op. 25. It is needless to say that both of these works enjoyed rarely beautiful interpretations, characterized by restraint, adherence to the classic tradition, clarity, sonority, vivacity where it was needed, and lovely tone and nuance throughout. It was a near approach to perfection.

Mrs. Cahier sang Schumann's op. 42, *Frauenliebe und Leben*, the eight famous songs that are among the best from the best of pens. She was in admirable accord with her accompanist, Mr. Bauer, and her rich contralto lent itself well to the expression of tender pathos that the music calls for. She possesses great musical intelligence and artistic discrimination, and a charm and dignity of manner that are particularly delightful.

This was undoubtedly one of the outstanding musical events of the season and must be so recorded.


JUAN MANÉN

Juan Manén, Spanish violinist, who just returned from Europe where he gained fresh laurels, made his reappearance after an absence of about two years before a New York audience in a recital at Carnegie Hall on the evening of January 8. Mr. Manén again revealed in his playing a mastery of the instrument which for years gained for him much fame not only in this country, but also in all parts of the world.

His varied program, comprising Saint-Saëns' B minor concerto, Tartini's Devil's Trill sonata in a fascinating arrangement by the concert giver, Le Streghe (Paganini-Manén), Rondo et Badinerie (Bach-Manén), Le Coucou (Daquin-Manén), which had to be repeated, Arieta Espanola (Lacerna-Manén), Lied (Manén)—an original and extremely fascinating number which was redemanded—and, as a closing number, Bazzini's *Le Ronde de Lutins*. His performance won the approval of the large and fashionable audience. After being recalled innumerable times he gave as encores *Air on the G string* (Bach), *Nocturne* (Chopin), and *Sarasate's Zapateado*. First and foremost his playing is marked with sincerity, individuality and musicianship, which were particularly noticeable in his performance of the concerto and the Devil's Trill, in both of which he infused much warmth and tonal color. From a technical standpoint it may rightfully be said that no difficulties are too great for him. Passages possessing almost insurmountable difficulties in thirds, sixths, octaves, tenths, as well as single and double harmonics, were played with apparent ease. He was ably assisted at the piano by Dr. Karl Riedel.

The New York Tribune said: "There was great poise and certainty in his playing—almost too much at times for the type of program which he offered. It was largely of things in which there was much technical display, and while his technical equipment is sound and varied, there is little daring in his bravura playing. . . . In cantilena passages of beauty of his tone was always manifested. It was of fine quality, mellow and fluent." The New York World writes: "Juan Manén, the Spanish violinist, played in Carnegie Hall last night before a fairly numerous and enthusiastic audience, displaying a tone not usually large but appealing in quality, and range of color. This combined with the good musicianship and excellent

command of style, made his recital decidedly interesting." The New York Herald wrote: "Mr. Manén was not wholly fortunate in his choice of the Saint-Saëns concerto. Mr. Manén played it well, but there was not much vigor in his tone; although possessing clarity and finish, was not impressive. In succeeding numbers, however, Mr. Manén regained his customary standard of excellence and displayed all his familiar good taste, combined with a flawless tone and style. His playing is ever characterized by lusty, broad bowing, and his tone is not large, but there is an impressive sincerity in it, an absence of all physical appeal to the eye and an elegance and finish of style which entitle him to much praise." Max Smith, in the New York American, stated: "The tone he drew from his violin last night was distinguished by beauty, warmth and expressive-



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ness rather than by volume and power. Exquisite euphony, unmarred by roughness of attack, concentrated expressiveness in sustained cantilena, never verging, however, on the sentimental; lightness of bowing and breadth combined; technical precision and utmost of intonation, even in difficult chord formations; distinction of style unobtrusive and repose. These were leading traits in his playing."

AGATHA BERKHOEL

Agatha Berkhoel, American soprano of Norwegian descent, made her New York debut in a song recital at Aeolian Hall on Monday evening, January 8. Miss Berkhoel, who received her musical training in Scandinavia, France, Germany and America, possesses a voice of good quality, and made a decidedly favorable impression. Her program contained songs by Schubert, Schumann, Sinding, Borresen, Sibelius, Grieg, Powell, Hageman, Watts, Fairchild and Edwards. The Grieg songs, which she studied with Mme. Nina Grieg, wife of the famous composer, were charmingly rendered, and proved to be particularly interesting. She had the excellent support at the piano of Coenraad V. Bos.

The New York Tribune writes: "With a rather agreeable, sympathetic manner, she had a voice of limited scope, apt to show signs of strain and some tremolo if pushed. On this account her expression of the opening group of German lieder was somewhat hampered except in the softest passages. Her voice improved considerably during the

ensuing group of Scandinavian songs." The New York Times says: "Miss Berkhoel sang earnestly and was rewarded by hearty applause from her hearers. The Grieg songs received more applause than any of the others." The New York American states: "Intense nervousness interfered with her opening songs. . . . After these, however, she gained control and revealed a sweet, fresh and pleasing voice not yet in the full bloom of maturity either in quality or cultivation. Her vocal exhibition was pleasant and promising." The New York Herald comments: "She has a full lyric soprano with a wide upper register, and she uses it with some skill. But her voice is not placed to best advantage, and last night, perhaps due to a slight cold, it was at times a bit strained and lacking in clarity and smoothness."

ANTON BILOTTI

Anton Bilotti, the young American pianist, who has studied abroad at the Naples Conservatory, and with Busoni, gave a recital at the Town Hall, Monday evening, January 8. His program began with a Busoni arrangement of the Bach Fantasia, continued with the Waldstein sonata, op. 53 (Beethoven), a group of Chopin and Liszt's St. Francis Walking on the Waves.

Mr. Bilotti has a great many things to recommend him. He has technic which is impressive in its facility and completeness, even in this day of technic. Better still, he has at his fingers' end a wide command of color. His tone is always agreeable, even when he plays loudest, and it has warmth and lyric beauty in cantabile passages. In fact, his pianistic equipment is decidedly unusual. In his interpretation he is apt, occasionally, to let himself be carried away by the effervescence of his youthful temperament which, incidentally, is far better at his early age (he is still twenty) than the absence of temperament—for excesses of temperament can be restrained, whereas he who has been denied by nature the gift of soul in his music can seldom obtain it through study.

The Bach-Busoni Fantasia was done with careful delineation of the rhythmic musical lines. In the Chopin group he was at his best and there was particular tonal beauty in his playing of the Nocturne, op. 52, and real brilliance in the Polonaise. Also in the legend of St. Francis, he played with genuine virtuosity.

There was a large audience which heartily approved of his work and manifested its approval in applause, calling on him for extra numbers.

TUESDAY, JANUARY 9

NORMA DRURY

Norma Drury, a young pianist of unusual talent, confirmed in her second recital of the season at Aeolian Hall, January 9, the excellent impression she had made at her previous appearance. She is a gifted artist of serious purpose and shows growth in her art. Her program comprised a Scarlatti pastorale and capriccio, the Beethoven A flat major sonata, the Schumann Carnival Scenes, five Chopin etudes and the Strauss-Schulz-Evler Blue Danube Waltz. Miss Drury has a facile technic, vigor and a musical intelligence beyond her years. The Carnival Scenes were given with variety of color and mood, the result of keen imagination. Her reading of the Beethoven sonata was most commendable, though perhaps a bit overdone in the matter of phrasing. Though there was occasional forcing of tone, on the whole the quality was round and sympathetic. The Storm etude (A minor) was particularly brilliant, dashed off with fury and energy. The scintillating Blue Danube Waltz displayed especially her innate sense of rhythm and feeling for accent. It is to this young artist's credit that she strives for interpretative rather than technical effects, and her audience showed in no uncertain terms its appreciation of her musicianship. A number of encores were added at the end.

The American commented: "She not only disclosed a technical brilliancy unusual in one of her years, also considerable musical intelligence and taste." On the other hand, the same writer remarked that "Miss Drury would suffer no harm if she bore in mind that when intentions become too obvious, no matter how admirable they may be in themselves, they lose something in persuasive power and eloquence." The World spoke of her as "a young pianist of talent and imagination."

NEW YORK PHILHARMONIC: TOSCHA SEIDEL SOLOIST

At the concert given by the Philharmonic Orchestra, Henry Hadley, conductor, on Tuesday evening, January 9, in the Metropolitan Opera House, Frederick Shepherd Converse's symphony No. 2 in E major was heard in New York for the first time. The work, however, was performed for the first time anywhere in Boston by the Boston Symphony Orchestra, April 21 last. Mr. Hadley, who conducted the composition with spirit and authority, gained for the composer and himself much success. The work is particularly

(Continued on page 32)

ADELE PARKHURST Soprano

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"The show is sumptuously beautiful. We managers are indebted to you for putting it over. Is there a chance of getting them back in the spring? If not this season, I shall want them next season."—ELIZABETH CUENY (St. Louis, Mo.)

"It was an exquisite show from beginning to end. I would like the Denishawn dancers again, of course, if we can arrange it."—MAI DAVIS SMITH (Buffalo, N. Y.)

"The performance was a great success and I should like to consider a return engagement for the spring as I wired you. I am happy to say that the St. Denis ballet is the only organization of the kind which I have ever brought to Cleveland that has been properly managed. Many thanks to you."—MRS. FRANKLYN B. SANDERS (Cleveland, O.)

"If you wish the dancers to come again, I shall be glad to take them."
—MARGARET RICE (Milwaukee, Wis.)

"It was about the most satisfying opening attraction I have had for the Furlong series for many a season."
—JAMES E. FURLONG (Rochester, N. Y.)

"The Ruth St. Denis performance was a huge success in every particular. The house was completely sold out five days ahead."
—SAMUEL N. PICKARD (Ripon, Wis.)

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Fontainebleau School, Summer 1923

The Fontainebleau School of Music has just sent out a circular with its announcement for the present season. Francis Rogers, the well known singer and teacher, is chairman of the American Committee this year. The circular says in part:

The season of 1923 opens with the general plan of the school unchanged, but with a few changes in the personnel of the administration. Messrs. Fragnaud and Widor will retain their respective offices of President of the Council and General Director. Max d'Ollone, a musician of note, will assume the duties of (resident) director in place of Francis Casadesus, retired, and André Bloch, Prix de Rome and teacher of ensemble, will serve as (resident) assistant director in place of Paul Vidal, retired.

The Fontainebleau School of Music is the first instance of one country offering to another a school of art for the exclusive benefit of the citizens of the other. The teachers are the best in France—in other words, the equals of the best in the world. The names of Widor (organ), Philipp (piano), Bloch (composition), Nadia Boulanger (harmony), Capet (violin), André Hekking (cello)—to mention some of the faculty—are celebrated internationally. To study with such masters as these is an extraordinary privilege. Because of the high musical standards and the shortness of the season, the school is exclusively for teachers, artists and advanced students, the foundations of whose musical training are already solidly laid. Its main purpose is to familiarize the students with the best French methods of instruction. It is essentially French in character, organized and administered by Frenchmen in accordance with the best French traditions. For this reason, it in no way competes with any American institution. The sole function of the American Committee is to enroll students, who are limited to one hundred.

In addition to their musical opportunities, the students live and work in one of the most beautiful palaces in all the world, replete with great historic and artistic traditions. They have the forest and the park for a playground. Such lovely haunts of artists as Barbizon, Moret and Montigny are within easy reach; Paris itself is only an hour away. During the summer important concerts are given for the students by visiting musicians of the highest standing. To spend a summer in such surroundings and to come into close and daily contact with so highly developed and noble a culture as that of France is a priceless opportunity for American musicians.

In order that the course may be within the reach of students of even small resources, the French authorities have fixed the rates of tuition on a modest level. Those students who take the full three months course pay Fr. 1,200 (about \$100) a month for tuition, board and lodging; those who can only remain for two months pay Fr. 1,500 a month. A special 30 per cent. discount is made on the rates of the French Line for steamer passage from New York to Paris and return. The minimum total cost of the three months' course, including steamer passage from and back to New York, is about \$550. A registration fee of \$10 must be paid to the New York office. The season of 1923 will open on June 24 and continue until September 24. For full particulars, address the

chairman.—Francis Rogers, National Arts Club Studios, 119 East 19th St., New York.

Pittsburgh Art Society in Fiftieth Year

The program given by the Art Society of Pittsburgh for the fourth concert of the fiftieth season on the evening of January 5 was divided into two parts, the first including miscellaneous selections by Mildred Faas, soprano; Mabelle Addison, contralto; Bernard Poland, tenor, and J. Helfenstein Mason, bass, and the second Liza Lehmann's In a Persian Garden, sung by the aforementioned artists.

The first number was Lo, How a Rose E'er Blooming (1609) Pratorious, sung a capella by the quartet. This was followed by the Si la Rigueur aria from La Juive by J. Helfenstein Mason. Mr. Mason possesses a voice of true bass quality, of fine resonance, and he uses it with skill and taste. Mildred Faas, a favorite in Pittsburgh, was the second artist to appear, choosing for her numbers Songs of Russia, Rachmaninoff, and the Volga Boatman's Song. Clear enunciation is one of Miss Faas' assets. Mention might also be made of her charming personality, her voice of fine quality, the smoothness with which she sings and the power of her voice. She is a sincere artist, and her interpretations always are pleasing and interesting.

So well liked was Mr. Poland's rendition of Rossini's Tarantella that it was encored. His is a rich tenor voice which has been well trained and his work was highly appreciated. Mabelle Addison, a sterling artist of magnetic personality, concluded the first part of the program with two numbers, Hahn's Paysage and Valverde's Clavelitos, which should have been repeated. She also was heard in the flower duet from Madame Butterfly with Miss Faas. Miss Addison possesses a beautiful contralto voice, rich and colorful, and of wide range. She not only is a singer but an artist as well; she sings with ease and interpretative ability in evidence in everything she does.

Henry Lukens was the efficient accompanist and director for the entire program.

After a ten minutes' intermission In a Persian Garden was sung with the proper spirit by the four artists. The various solos, duets and quartets rousing the large audience to great enthusiasm. There was added interest in the singing



Photo by Morse

HARRIET VAN EMDEN,

American soprano, whose success on the European continent continues brilliantly. Upon her return to America, Miss Van Emden will be under the exclusive management of Daniel Mayer, and will be available for American engagements from January 1, 1924.

of this work, owing to the fact that it was chosen for performance at the first concert of the Art Society of Pittsburgh fifty years ago.

Onegin with Friends of Music

Sigrid Onegin will be soloist with the Friends of Music in New York on January 31, when she will sing three songs by Berlioz with orchestra.

Three Recitals for Cortot

Preliminary to his coast tour, Alfred Cortot will give recitals in Duluth on January 22, St. Paul on January 30 and Pittsburgh on February 2.

Vera Curtis



elicits enthusiastic praise
in recent appearances in Wilmington and Philadelphia.

Vera Curtis won much applause by her singing of the "Jewel song" from Faust. Miss Curtis has a *voice of musical sweetness and brilliance* and those who heard her yesterday were made aware of new beauties in that incomparable composition.—*Philadelphia Record*, Dec. 5, 1922.

As assisting artist the concert happily offered Vera Curtis, a dramatic soprano with a *voice of power, fluency and sweetness*.—*Wilmington Every Evening*.

The high soprano of this artist was technically superb and she sang with much feeling and versatility.

—*Wilmington Morning News*.

Her voice was mellow and golden and her enunciation unusually clear.—*Wilmington Evening Journal*.

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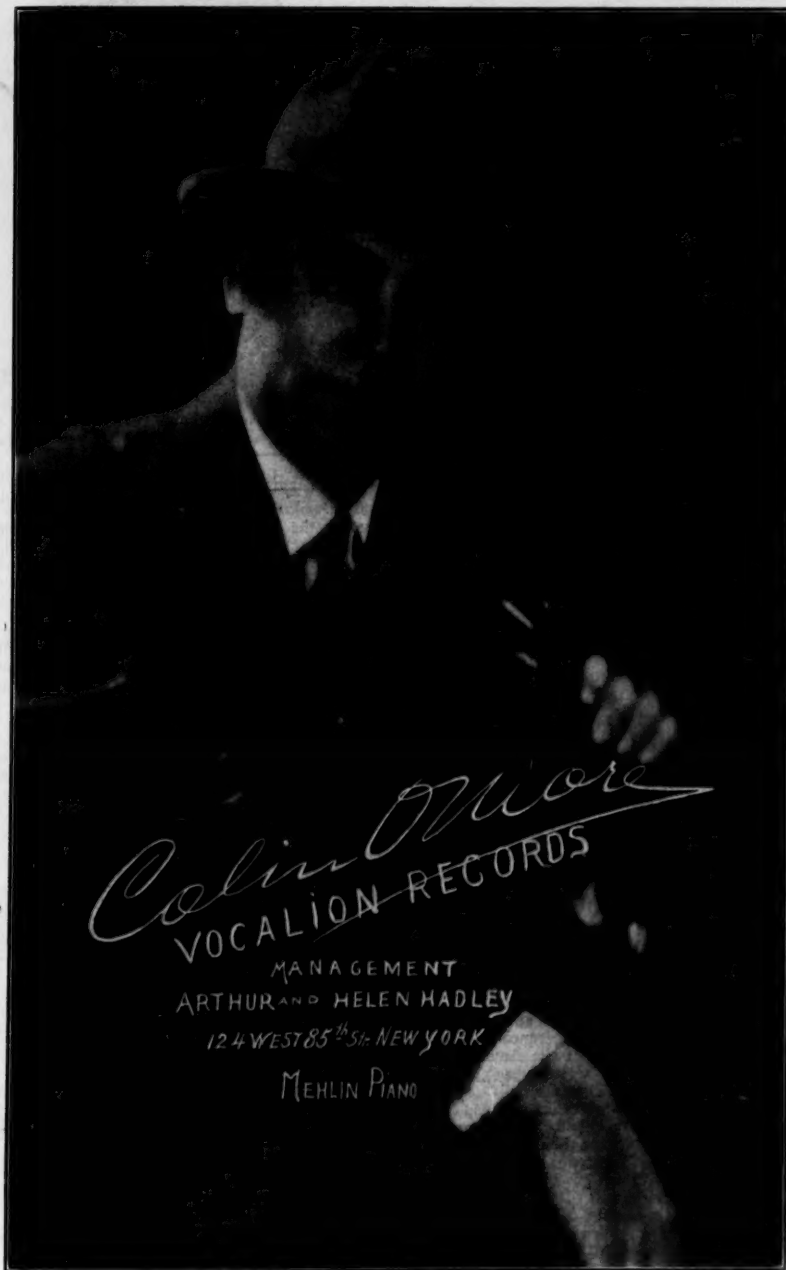
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Chicago Civic Opera Company

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Edith Mason, as Lady Henrietta, Scores One of the Biggest Successes of the Season—Schipa, Bourskaya and Rimini Also Win Favor—Garden Rejoins Company, Singing Love of Three Kings and Tosca—Crimi a Dependable Artist

RIGOLETTO, JANUARY 7 (MATINEE).

Chicago, January 13.—The ninth week of the present season was begun with Sunday's matinee performance of Rigoletto, the last hearing of this work for this season with Galli-Curci, Tito Schipa, Cesare Formichi and Ina Bourskaya in their customary roles. Ettore Panizza conducted.

SAMSON AND DELILAH, JANUARY 8.

Samson and Delilah, which was one of the best presented operas at the Auditorium this season, was repeated Monday night with Charles Marshall as Samson and Louise Homer as Delilah, each deepening the splendid impression made the previous week. They were feted to the echo by a record attendance. Polacco's conducting was again an enchantment.

MANON, JANUARY 9.

The new Galli-Curci-Schipa medium, Massenet's Manon, was repeated. Richard Hagemann conducted.

THE LOVE OF THREE KINGS, JANUARY 10.

Garden celebrated her return with the company in The Love of Three Kings, with the cast the same as earlier in the season, including in the leads Crimi, Baklanoff and Lazzari.

MARTHA, JANUARY 11.

Von Flotow's tuneful three-act opera, which had not been given in many seasons at the Auditorium, was happily revived with an homogeneously good cast. The opera was sung in Italian rather than in English or German because of the fact that only a few of the singers could have learned it in either of those languages.

Edith Mason, in the title role, made one of the biggest successes of the present season. As Lady Henrietta, she looked the part to perfection, beautifully gowned in a dress that would have made quite a stir during Queen Anne's reign, and disguised as a maid servant she looked much more the part than her real servant in the plot, Nancy, which was handled by Ina Bourskaya. Vocally, Miss Mason gave her hearers much reason for enjoyment, as better clarity of tone would be impossible to imagine from a human throat. With such singing as she did in Martha, the popularity of this great American soprano will rival that of any foreign artist in this or any other company in the world. More exquisite phrasing, more perfect enunciation and a greater understanding of the role has not come to the notice of one who has heard Martha from childhood, and if the no-encore rule was broken after The Last Rose of Summer, which, at its repetition was sung in English, the fault was neither Miss Mason's nor Hagemann's, but due to the insistence of the public, which on this occasion was quite justified in clamoring for the encore, as the second hearing was even more appreciated by a large majority of the audience, since it was sung in

English and with such fine enunciation that not a single word was missed. Miss Mason is an American who knows how to project English as very few singers do, and this is a quality added to her numerous ones. She is a star among stars.

Tito Schipa, in roles such as Lionel, is in his real realm and almost in a class by himself. In glorious voice, he delighted the public and was feted as few artists have ever been on the Auditorium stage. Ovation after ovation was registered for the brilliant tenor, and when he refused to encore the famous aria, M'Appari, many in the audience felt keenly chagrined, as the number was rendered with such mastery as to live as a model of how it should be sung. Schipa belongs to that category of master-singers whose rarity is unfortunately becoming more and more apparent.

Rimini, the distinguished baritone, added much to the good of the performance by a sterling rendition of the role of Plunkett, which he had never sung before but in which he was as much at home as though it had always been part of his repertory. He, too, met with the favor of the public. Bourskaya endowed Nancy with her beautiful voice, but her costumes were far too rich and attractive for a servant maid. Vittorio Trevisan as Sir Tristan and under the disguise of John was irresistible. Happy indeed is the company which holds in its folds such a versatile artist, one who brings out more than is really in a role and makes it stand out by his own cleverness and artistry as though it were a leading one. Such an artist is Trevisan.

The chorus this season has been good and bad. In Martha it was neither. It performed as though it was for the greater part asleep or weary. The stage management was adequate and the stage settings looked as though they dated from the first performance of Martha.

Richard Hagemann was at the conductor's desk and won with his men, one of the most prolonged ovations registered this season, this after the overture, which was admirably rendered. Hagemann has had but few opportunities this year, yet he has proven that the Chicago Civic Opera Company has not placed its confidence in him in vain, as he is a conductor who knows the voice and manipulates his orchestra with the thought primarily for those on the stage. Hagemann is a finished conductor, a first class musician and a far better French conductor than any of the imported Frenchmen with whom we have been acquainted in seasons gone by.

TOSCA, JANUARY 12.

Outside the regular subscription, Mary Garden's name sold out the Auditorium at her first appearance in several seasons as Tosca. Brains and personality play a big part nowadays in the make-up of an artist, and Garden has all those qualities plus the energy of a youngster, the bulldog determination of the English, the studious aptitude of the German, the chic of the French, the exuberance of the Italian and above all, the indomitable will of the American. Her Tosca, pronounced very fine a few years ago, has been improved upon so much that today it stands as a masterpiece. Garden, though an originator, takes the trouble (or the pleasure, as the occasion may be) to witness performances of others, not only in the opera houses here but in Europe as well, and though she does not imitate other artists, she takes from all of them some good points, eliminating the bad ones and amalgamating all of them with her own original conception. Such in a way is her Tosca of today. There are no superlatives either in English or any other language to sing the praise of Garden in Tosca. Spurred on by the big success scored this season in the same role by Rosa Raisa and later on by Claudia Muzio, Garden had made up her mind that she would surpass any of her own previous efforts in this and other roles. Not only had she studied well all the possibilities in the part, but she also must have worked hard with her voice, as she has never sung in Chicago as well as on this occasion. Some prejudiced persons may wonder why she dared do things on the stage, and will tell that her scene with Scarpia, Baklanoff, was shocking, that her knocking the wine glass from Scarpia's hand was not realistic, that every one of her moves was calculated for effect and not spontaneous, but let those detractors say what they wish, Garden's interpretation of Tosca is as emotional a piece of acting as has ever been witnessed on the lyric stage, and her performance equalled that of any living actress of the day. Vocally, as already indicated in this review, she was at her very best and she surprised even her most sanguine admirers by her lovely tones, especially in the low and medium registers, as she still has fear of top notes and this is wrong, as, for the majority, they were brilliant and agreeable to the ear. It was a big night for Mary Garden, who, being a clever woman, will put aside the idea of having a company of her own next season and, as already predicted, will again be a member of the company next season, touring with the Chicago Civic Opera as one of its trump cards and most favorite stars.

Giulio Crimi, who, it may be said now at the end of the season, has been one of the most serviceable men in the company, singing many times, always ready when called upon to fill a role assigned to someone else, always sure of himself and always adding eclat to a performance, was again Cavaradossi. In this he has won many successes this season and in which at the last performance he was, if possible, even more effective than in previous appearances. Crimi has surely one of the most beautiful voices among tenors, and if he would give just a little more attention to his costumes and to a few details in his acting, he would soon find to his own surprise what a prominent place he would take among operatic singers.

Baklanoff's Scarpia has received full recognition in these columns and what was said previously stands today. Though he had to play to Garden and exercise himself to keep en rapport with her delineation of Tosca, he did so with no apparent effort. The two had rehearsed the scene many times in the hope of making it stand out better and in this they both succeeded admirably. Trevisan was again splendid as the Sacristan.

Panizza conducted the score with his fine musicianship and



GUIOMAR NOVAES,

the brilliant Brazilian pianist, who is now in America for another extensive concert tour. She will be heard in recital at Aeolian Hall, New York, on the afternoon of January 23.

appreciation for the voice, and not only the public feted him, but it was said that after the performance Garden effusively thanked the maestro, expressing her warm admiration for the conductor and her gratitude for the manner in which he and his orchestra supported her all through the performance. Garden can be nice when she wants to—a tigress and a lamb, as this reporter once nicknamed her.

RENE DEVRIES.

Lombardo Pupil in Successful Concert

Michele Greco, tenor, an artist pupil of G. Lombardo, New York vocal maestro, gave a concert in the Academy of Music, Brooklyn, on Tuesday evening, December 19. Mr. Greco, whose beautiful and well developed voice reflected great credit upon his teacher, sang three operatic arias—Recondita Armania, from Tosca, Puccini; Che Gelida Manina, from Bohème, Puccini; and Cielo e Mare, from Gioconda, Ponchielli. His work won instantaneous recognition, and he was obliged to give six encores. Others on the program were Giovannina Ardizzone, baritone; Rita Gal-sen, lyric-soprano; Enrico Pellini, violin and Mae R. Brock.

Jefferson School Parents' Organization Program

Charles W. Farnsworth will speak on Music in the Home and School, at the conference of the Parents' Organization of the Jefferson School, to be held at No. 1 West Ninety-second street, January 22, at 8.30. An added attraction will be a talk by Winold Reiss on Art for Young Children. Sylvia J. Marks, director of the Jefferson School, is arranging a series of entertainments similar to this one, to be held during the coming months.

Second Concert of Tillotson Series

On Tuesday evening, January 23, the second concert of the Betty Tillotson's American Artists' Series will take place at Aeolian Hall. The soloists are Frederic Baer, baritone; Margel Gluck, violinist, and Sara Fuller, coloratura soprano. Charles Baker will be the accompanist for Miss Fuller and Mr. Baer, while Blair Neale will play the accompaniments for Miss Gluck.

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By H. E. KREHBIEL

Mr. Bachaus caught even the most incurious ear with his first phrase and held sense, fancy and emotion in joyous bondage to the conclusion. Better pianoforte playing we have not heard for years; little as good. It was not marred by a single technical defect; it was free from the slightest vestige of affection, noble in sentiment, clear as a mountain brook, strong in its reposefulness, full of throbbing vitality, exquisite in its gradations of dynamic expression and color. That he had made many admirers on his earlier visits was disclosed before he began playing, for he was received with round after round of applause on his entrance, and demonstrations of enthusiastic and grateful delight came from his large audience after every number.

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THE SECRET OF SINGING HIGH TONES

By Frederic Freemantel

PART VI

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In my last article I tried to explain to you how you should say the word or the expression "Oh!" A face to face explanation and demonstration would no doubt be more satisfactory. If you watch the movement of your face and all the throat parts as you "gasp in" this sound, and watch very closely as you let all your breath out again, you will notice that as soon as the breath is all out the mouth, throat and all regional parts resume their normal position.

Now the thing to do is this: keep the position of the mouth, throat and all the parts just as they are after you have "gassed in" that "Oh!" Then let your breath float out slowly without changing this position in any way. And as the breath is slowly floating out sing *very, very softly* the vowel sound "O." Sing it on any tone that comes naturally easy to you, making it the softest sound that you have ever sung. But be sure to keep the facial expression and the throat position as given you by that expression "Oh!" Try singing this sound softly up the scale. You will find this soft sound readily "floating upward," it will take you higher in the scale than you have ever dared to sing. I warn you though to keep this sound *soft* and do not try to sing it into full voice. Let it float out and it will give the feeling as if all the breath was being held back. Do not push, but by faithful, patient and careful coaxing, it should, in a few weeks, develop into your full voice. This soft sound is not "falsetto," as I will explain later.

If you have followed my suggestions closely, you still

may have not produced just exactly the right soft sound, but this is what you have done: You have secured for yourself the proper throat position for all your upper tones. This position may be slightly exaggerated and it is not always correct for lower tones, neither is all this extreme facial expression necessary after we have found the position and through the position the right quality of sound that belongs to the voice. This throat position I explain fully further on in this article.

Experience teaches that in the majority of cases results are better obtained without mentioning any of the physical facts regarding this throat position. To all teachers and singers, experienced or inexperienced alike—do not under any circumstances experiment by yourself with the physical facts that are explained below! One good consultation period with some one who understands will prove more helpful to you than many months of self-experimentation. Quoting from my book, *Top Tones for Tenors*, a Treatise on the Tenor Voice, in course of preparation, and from which book the substance of all these articles have been taken: *The position of the larynx in the throat and its physiological action in its relation to the production of the high tones of the tenor voice.*

"Several writers have casually mentioned the general position of the larynx, but nowhere have I found the physiological facts written and described as herein set down. I therefore advance the claim that this principle, never before described, is the discovery of a principle that when rightly understood and correctly applied will give to tenor singers dependable and lasting high tones, and is applicable, with slight variations, to all other singing voices. I also claim that this principle has been used naturally, unconsciously, and unrecognized by the great tenor singers of all known time who have thrilled the world with their ringing high tones. The truth of this principle has been amply verified by the author, with many years of observation, scientific research, study and investigation and practical application and demonstration. And it is proven that the position of the larynx in the throat is to the tenor the deciding factor for or against high tones.

"After the general principles of tone production have been mastered and he has a good system of breath control, it is still necessary for the tenor singer to have a complete self-knowledge of the characteristic peculiarities of his own voice. To be an exceptional artist he must have his head tones at his command and control at all times. This control he can only secure when he has the correct understanding about the throat position for these, his upper tones. This throat position, or rather, the position of the larynx in the throat, should give him no concern when singing his lower tones. But in the ascending scale, and when he comes to his high tones, this throat movement must be recognized and understood.

"In describing this movement, let us take an imaginary triangle, having for its base the post-pharyngeal wall—this base line extending from a point at the superior surface of the vocal chords, upward to a point at about opposite the lower margin of the central part of the posterior-inferior palatal surface. From these two points let the sides of the triangle proceed forward, converging and meeting at an apex at the central point between and back of the central upper incisors, or upper front teeth. As the scale ascends and beginning at a point somewhere in the upper middle

tones of the tenor voice we will find that the base line of this triangle is gradually extended, both upward and downward. The greatest extension is downward. Which means, in other words, that beginning at a certain defined point in every tenor voice the larynx should descend inversely to the ascending scale. The upward extension is limited because of the structure of the parts involved. The downward extension persists as the scale ascends and reaches its lowest point of descent, when the extreme highest tone in the individual voice has been reached.

"This descending of the larynx and ascending of the post-pharyngeal parts are better brought about without directing the attention of the singer to these parts.

"In the greater number of tenor singers, through lack of this information rightly applied, contrary action wrongly takes place. In their ascending scale their larynx and all their throat parts ascend. This action is wrong and the resultant tones are, and always will be, white, pinched and squeezed. In younger singers this production does not sound unpleasant, and because of its young, fresh and natural agreeable quality it is seldom recognized at this early stage as wrong production. It is only after the voice becomes more mature that a disagreeable and blatant quality is manifested in his upper tones and the singer becomes troubled by the occasional breaking of these tones and soon recognizes his inability to sing his high tones with the freedom and freshness as he was wont to do.

"This continued ascending of the larynx is wrong; it should begin to move downward from somewhere in the upper middle tones—the exact point is variable, but it usually occurs in the majority of cases at about C or D. From there on upward as the scale ascends, its descent is gradual. This action should not be compelled, forced or attempted by any consciously directed physical effort. It can and must be brought about by the use of some vowel or word expression without referring to the action desired and required. The attention of the singer should be concentrated upon the quality of the sound thereby produced, and this sound quality should be maintained during the transition into all the vowels and other words.

"This downward movement is very slight at the point where it first begins and its movement is very gradual as the scale is ascended. In making a jump from a low tone to an extremely high note the action is very decided. In one instance I found this 'variation of position' quite profound. In singing the octave passage from middle B flat to high B flat the descending larynx covered a distance of more than one inch; the same voice while singing the upward scale of B flat showed a very gradual downward movement, and when the top tone was reached the larynx was found to have covered the same maximum distance as in the octave jump. It is not always easy to see this action, except the close and persistent observation. In singers whose necks are comparatively long and thin this movement is readily discernible if they have the correct production. Best results are obtained by keeping the singer unconscious of your observations. This principle applies to the full voice and to the mezzo voce or half voice. The 'true falsetto' is produced by contrary action. In singing the true falsetto the larynx will be found high up in the throat, but in the mezzo voce or half voice it is as above described. The distinction between the sound of the falsetto and the mezzo voce is readily detected by experienced listeners. The falsetto itself can never be developed into the full voice. But any singer who has perfect control of the downward movement of his vocal parts can pass from the falsetto into his mezzo voce and then develop into his full voice and back again without any person being able to detect the point of transition or the point of the blending of these tones.

"The author is at this time prepared to prove and demonstrate that the principle here outlined is not a theory but is proven to be a verified demonstrable, physiological fact. And he submits this principle to the consideration of all singers who have difficulty in reaching their high tones—also to the serious consideration of his colleagues in the teaching profession who are earnestly endeavoring to help their pupils to achieve success, and to physiologists and professional scientific men who from time to time become seriously and technically interested in the phenomena of the science of voice production."

Milhaud to Conduct His Serenade

An all-French program will be played by the City Symphony Orchestra, Dirk Foch conductor, on Saturday night, January 20, at Carnegie Hall. At this concert Darius Milhaud, leader of the Groupe des Six of Paris and one of the most conspicuous modernist composers of France, will make his second appearance in America, the first having been at the Wednesday concert. He will appear as composer and piano soloist, as well as conducting one of his own works.

The first half of the program will be devoted to Hector Berlioz's *Symphony Fantastique*. Then will follow several of the latest Parisian novelties. Milhaud will play the piano part of his own ballade. Next will be played Eric Satie's *Gymnopédies*, orchestrated by Debussy; Fetes (Debussy), *Pastorale d'Ete* (Honegger), one of Milhaud's associates in the Groupe des Six in Paris, and finally Milhaud's serenade in three parts, conducted by the composer.

Althouse on Tour Again

Paul Althouse, tenor of the Metropolitan Opera Company, sang at Hagerstown, Md., on January 9 and at Fairmount, W. Va., on January 11. For the rest of January he is booked in the states of Nebraska, Texas, Tennessee and Missouri.

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THE NEW YORK HERALD, TUESDAY, JANUARY 9, 1923.

ANTON BILOTTI, YOUNG PIANIST, PLAYS WITH ADMIRABLE TONE

Program Well Suited to Display of Artist's Powers—
Beethoven Society in Interesting Concert.

By W. J. HENDERSON.

Anton Bilotti, a young pianist who had been heard here once before, but not recently, gave a recital yesterday afternoon in Aeolian Hall. His program contained one of Busoni's improvements on Bach, Beethoven's "Waldstein" sonata, a group of Chopin pieces and Liszt's musical account of St. Francis walking on the water. It was a program well suited to a display of any pianist's powers, and its performance was heard by an audience which seemed to be entirely in sympathy with the player.

Mr. Bilotti's art showed itself as being of excellent type, not the boldest or proudest, perhaps; but opulent in qualities certain to interest connoisseurs of piano playing. The young man possesses a consummate finger

technic, which revealed yesterday not only beautiful fluency and accuracy, but independence and keen sensitiveness. His staccato playing was especially crisp and sparkling, and had the merit of not seeming to exist merely as a feat of skill, but for the sake of musical effect.

Mr. Bilotti's tone was admirable, had most excellent singing quality and much color, and his dynamics ranged from a splendidly sonorous forte to a delicate pianissimo which never wanted distinctness in melodic outline. Moreover, he played everything musically and without cheap distortion for the purpose of astonishing the unthinking. In short, this is a well equipped young pianist who evidently has artistic inclinations and who will therefore probably make a place for himself on the local concert platform.

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"A mistress of her instrument."—*St. Louis Globe-Democrat*.

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Mr. Ros's 1923-1924 Season opens November 1st, with a splendid tour under the direction of Miss Katherine Rice, Tacoma, Wash.

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"In a word the playing of Ros stamped him unquestionably as a master. In technique and artistic feeling he was splendidly impressive."

ENRIQUE ROS

Cuban Pianist

Ros with Yaaye and the Cincinnati Symphony Orchestra at Dayton

"Victory Theater was crowded last night for the third performance of the Cincinnati Symphony Orchestra, in Dayton this season under Yaaye. Climaxing the evening's offerings was the soloist, Enrique Ros, that young Cuban pianist, whose performance of the Schumann 'Concerto for Piano in A Minor,' brought honors to himself and praise to the orchestra in the accompanying role.

"New personalities, always interesting, new artists, even more so, Mr. Ros fascinated, won and held the admiration of his hearers in his initial appearance in Dayton last night. Slight of figure, the power manifested in the first movement of the concerto seemed entirely in contrast to his person.

"It was none the less convincing for that fact, however. Through the whole performance it was Enrique Ros quite as much as the remarkable art of the man that charmed. At one moment, his interpretation of andante passages such as the 'Intermezzo' held, seemed his forte, while at the conclusion the 'Allegro Vivace' brought a second display of strength and a whirlwind of technical mastery that stamped him equally as a master in that phase of art."

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Photo by John Weiss

Pagliacci with Ballet and Divertissement



Cavalleria Rusticana with Ballet and Divertissement

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NEW YORK CONCERTS

(Continued from page 24)

interesting and developed in a scholarly manner. It is in three movements, the slow movement and scherzo being combined.

In a letter written to Philip Hale by the composer, the latter stated: "There is no program to my symphony, although it is a succession of many moods of suffering, of resolute defiance, of consolation, hope, and joy, which moods all of us experience in life, to which I have tried to give expression in this form." That the symphony met with instantaneous success was evidenced by the fact that at its conclusion both composer and conductor were recalled many times. The other orchestral number, Strauss' tone poem, Don Juan, op. 20, was presented by Mr. Hadley with equal authority, and revealed in his reading of this well known composition an originality of grasp which, to say the least, was appealing.

Toscha Seidel, who was heard in Brahms' violin concerto as soloist with the Philharmonic Orchestra on January 6, played it again at this concert and scored another triumph. The excellent accompaniment given him by Mr. Hadley and orchestra deserves especial mention.

Richard Aldrich, in the New York Times, says: "In pursuance of its commendable policy of giving frequent hearings to new works, and of including in them the works of American composers, the Philharmonic Society at its concert in the Metropolitan Opera House last evening gave the first performance in New York of a new symphony by Frederick S. Converse, of Boston. Henry Hadley conducted. Mr. Converse is a melodist, and his symphony is notable for the abundance of its melodic ideas." Max Smith, in the New York American, writes: "Mr. Converse's style of writing is not of a sort to inflame the emotions; thematic ideas do not spring spontaneously out of his imaginations. But there is sincerity in his mode of utterance, even though his idiom at times sounds somewhat labored. And his craftsmanship commands respect." Deems Taylor, in the New York World, comments: "Mr. Hadley will introduce several new American works, and he began last night's program with the first of these, Frederick Converse's symphony in E major. This is Mr. Converse's third symphony. Structurally the new work is admirable. American composers are not particularly noted for their mastery of form, and it is rather a relief to find one who, like Converse, can state his subject-matter clearly and develop it logically and skillfully without scrappiness or redundancy."

RENEE CHEMET

Tremendous dash and fire has Renée Chemet who appeared at Aeolian Hall on January 9 after an absence of several years. To use colloquial expressions, she delivers the goods, she is the real thing, she puts it over. She certainly does. She has the incomparable charm of youth and enthusiasm, which wakes up the tired senses and sets the blood tingling like old wine. Also she plays the violin as it should be played, not playing to the gallery but giving the classics—and her program was all classics—the sort

of interpretations they should have, without affectation or pretense. It is not too much to say that her success was sensational, yet she is not a sensational artist in the bad sense of the world, but an artist who does honor to her profession.

Her program was made up of works by Tartini, Haendel, Vivaldi, Mozart, two eighteen century pieces, a Mozart-Kreisler rondo, Beethoven, Lalo, Dvorak-Kreisler and Sarasate—an imposing list and one that gives evidence of the high calibre of Miss Chemet's art.

The press showed itself remarkably in accord regarding this recital, as was to be expected. Henry T. Finck in the Post heads his article "Second only to Kreisler is Chemet—French violinist suggests also Percy Grainger and Sarasate." The World says "she is a fine artist." The Sun: "Besides the joy of encountering a full grown woman violinist in an era of sub-flapper fiddlesticks—" but let us forbear! Pitts Sanborn in the Globe calls Miss Chemet "one of the most fascinating drawers of the bow in the entire world." The Tribune notes that she is "considerably above the average." The Times finds that she is "a player of vivid temperament." And the World notes that she "swept her large audience off its feet."

Miss Chemet was capably assisted by Vito Carnevali.

WILHELM BACHAUS

When Wilhelm Bachaus stepped upon the stage for his recital at Town Hall on Tuesday evening the applause coming from the large audience was such as might be given to a political candidate. And it was not until he had risen twice from his seat at the piano that he was permitted to begin his program. The hearty reception accorded Mr. Bachaus—and the demonstration was as spontaneous after each number—was but a reflection of the admiration of musicians for his great art. He is a towering giant in the pianistic realm.

It is a joy to hear a pianist who delivers his message with such directness of expression, such clarity of exposition and with such intellectual and artistic understanding. It is true the numbers on his program were very familiar. They are played frequently, but rarely so beautifully. There was no seeking after novel and startling effects, either in the selection of the works or in their performance. He played the Italian concerto of Bach with the true Bach spirit, and the Beethoven sonata—the Waldstein—with appropriate dignity and reverence. Never with any exaggerations or mannerisms did he attempt to put himself before the composer. He let Beethoven be Beethoven and Chopin be Chopin. Still the performer's individuality was felt in the thoughtful and sincere interpretations.

It was interesting to note throughout the audience from time to time the smiles of satisfaction and the nods of approval. Schumann's Papillons revealed a delicacy of touch and nuances and a wide range of dynamics. But it remained for the group of Chopin études to disclose his astonishingly fluent and accurate technic, the polish of his playing, his digital velocity and strength. His performance of the étude in thirds, G sharp minor, left the audience breathless. It fairly effervesced and scintillated

in sunlight, and had to be repeated. Also the étude in D flat, tossed off with equal velocity and apparent lack of effort, required a repetition. Probably Liszt had the opportunity of hearing his own works as well rendered, but the playing of these études would most likely have been a revelation to Chopin himself.

Less familiar than the other numbers on the program was Dohnanyi's introduction and fugue from his Humoresques, a very interesting composition harmonically. Other works on the program were the Chopin impromptu in F sharp and the scherzo in B flat minor and Liszt's Gnomes—reigen and polonaise in E major, the latter two especially brilliant. It matters not whether the piece be great or small, either in conception or technical difficulties, there was always the same repose and ease of manner, and always a beautiful tone. His is clean, virile playing. His encores—the Liszt D flat étude, the Paganini-Liszt La Campanella, a piano arrangement of Strauss' serenade, and the ballet valse from Delibes' Naila—called forth applause and cheers until the piano had to be closed to send the audience away. One of his admirers was heard to remark: "He doesn't play on the piano—he thinks on the piano."

H. E. Krehbiel in a splendid review in the Tribune said in part: "Mr. Bachaus caught even the most incurious ear with his first phrase and held sense, fancy and emotion in joyous bondage to the conclusion. Better pianoforte playing we have not heard for years; little as good. It was not marred by a single technical defect; it was free from the slightest vestige of affectation, noble in sentiment, clear as a mountain brook, strong in its reposefulness, full of throbbing vitality, exquisite in its gradations of dynamic expression and color."

FRIEDA HEMPEL

Frieda Hempel gave her second New York recital of the winter at Carnegie Hall on Tuesday evening, January 9. She was at her very best, her upper voice in particular being especially brilliant on this occasion.

Miss Hempel began with a group which included two Schumann and two Brahms songs; next came a Bretonne berceuse and three popular songs of Switzerland, two in French and one in Italian; after that there was an aria from Meyerbeer's Etoile du Nord, with two flutes obligato; then a group of some favorite Irish folk songs; and to end with, the Strauss Voce di Primavera. That was all for the set program, but in the course of the evening she must have sung at least ten extra numbers, four of them after her final group, before the audience was satisfied to go home.

The program itself illustrates her versatility. She sings Schumann's Widmung and Brahms' Waldeseinsamkeit with depth of feeling, the "Innigkeit" of the real lieder singer, and ten minutes later she romps through the gymnastics of the florid Meyerbeer aria (and what could be more florid?) with the ease, assurance and brilliance of a prima donna coloratura. Of the French group the La Petite Jeanneton, with its quaint effects exquisitely done, was particularly charming. As for the Meyerbeer aria, it would be quite untrue to say that one could not distinguish between

(Continued on page 40)

MYRA HESS

Welcomed Back on Second American Tour

Critical Comments on New York Recital and Philharmonic Orchestra Appearance Jan. 5th, 11th and 12th

NEW YORK TRIBUNE

MYRA HESS, BY SUPERLATIVE PLAYING, RENEWS SUCCESS

No feature of the January invasion of our musical world from the British Isles is more welcome than the reappearance of Myra Hess, the English pianiste, who first came here last year. Those who heard her then knew her gifts, and those who heard her first at her opening recital of this season, realized before her program had progressed far that here was piano-playing of a beauty seldom met with.

She is a pianist who inspires superlatives, impressive and yet completely winning, with plenty of forcefulness and the ability to preserve the musical beauty of her tone through all the mazes of technical intricacy. She seems to feel musically in every fiber, so that her expression upon her instrument is spontaneous and natural and has the quality of inevitableness inherent in great art. This was one striking thing about her playing last night. It preserved admirably the spirit of Bach, and at the same time was made a continual delight by her skillful use of the tonal colorings and resources of the modern piano, and all with an effect of entire naturalness.

Her performance of Cesar Franck's had equal reverence. . . . Three of the pieces by Albeniz were delightfully done, and the Schumann Etudes Symphoniques brought the program to an impressive close. The audience, however, which was a large and a distinguished one, was not content to let her go, and she gave in addition several short numbers.

NEW YORK WORLD

Down at Aeolian Hall where Myra Hess appeared in a piano recital there was something little short of a riot. At the close of the program with its generosity of encores given to an audience which flatly refused to get up and go home, Miss Hess gave them everything from Chopin to Debussy and O'Donnell after a varied and satisfying regular program. But nothing but the fallibility of human wrists could send them away.

The feature of the evening was the numbers by Albeniz, preceded by Bach's Italian Concerto and Franck's Prelude, Choral and Fugue; these were transfigured with a great lusciousness of tone combined with strength and intelligence of reading. . . . Miss Hess had a notable palette-sense for tone color.

The program closed with Schumann's Etudes Symphoniques notable for Miss Hess' treatment of their varied cadenzas and for the perfect legato playing. They were eloquent and full of vitality. Then came all the encores. No one wanted to go and in this season of musical opulence that is tribute enough in itself.

NEW YORK TIMES

Myra Hess, who made such a success in her first season in America last year, was enthusiastically welcomed back by a large audience last evening.

Bach's Italian Concerto, the selection which opened her program, was given an interpretation in the hands of Miss Hess such as it seldom enjoys. Smoothness and an artistic blending of the details by delicately subordinating or emphasizing phrases in their relation to the composition as a whole made the performance intelligently complete.

MORNING TELEGRAPH

Myra Hess, the young and gifted English pianist, returned to Aeolian Hall last evening in a well-considered program, the admirable playing of which further entrenched this artist in the esteem of her growing American public.

NEW YORK EVENING GLOBE

Miss Hess played the Bach music with a clarity and reserve, and contributed to the Schumann a splendid vitality and intensity of feeling as individual as is her own charming, youthful personality.

NEW YORK HERALD

Myra Hess, well known to many concert-goers here, gave a recital last evening. . . . Miss Hess played with her familiar color and warmth. . . . In addition, there is sparkle and movement to Miss Hess' playing which were ably portrayed. . . . This young artist has charm which is infused in her art and her recital was apparently much enjoyed by a large audience.

EVENING TELEGRAM

Miss Hess is a charming player. There is a feminine touch in her playing, yet she has rhythmic strength. The mingling of sentiment and intellect of the emotional with the technical elements of music are very strongly depicted in her playing.

NEW YORK AMERICAN

Another recital of prime importance was that given in Aeolian Hall last night by Myra Hess. She demonstrated her musicianliness, taste and skill in Bach's noble Italian Concerto; three tone pictures by Albeniz, Schumann's Etudes Symphoniques, and as a tribute to the Cesar Franck Centenary, a prelude, choral and fugue by the celebrated French composer.

NEW YORK TRIBUNE

Myra Hess was the soloist in Beethoven's G major pianoforte concerto, giving a polished, sparkling performance of that cheerful thoroughly pleasant work, with the qualities shown at her recital last Friday. Technically it was brilliant, a performance of unusual smoothness, but yet full of life, while expression was not neglected.

Miss Hess brought out the finest degrees of shading in the gradual recession of sound in the second movement, and the finale was effervescent.

NEW YORK TIMES

Miss Hess' performance of the concerto was one of exquisite beauty and poetical tenderness, clear, pellucid, impeccable and polished on the technical side, beautifully rhythmized, delicately colored. . . . Miss Hess' performance was highly appreciated and rewarded with warm applause.

EVENING SUN

Miss Hess, who returned here from England lately, played her share of the Beethoven concerto with characteristic delicacy and tonal finesse. There were moments when she reduced the pianoforte to a cooing. It is true but not intentionally malicious to speak of a "feminine" interpretation. Miss Hess' Beethoven had far more feminine charms than feminine weaknesses.

NEW YORK WORLD

The young English pianist soon proved that the pleasant memories she left behind her last season were well grounded, for she gave an appealing and poetic reading of the concerto. . . . The movements were beautifully done, with romantic charm in the slow movement and a never failing bubbling eagerness of tone and rhythm that made the rondo irresistible.

EVENING POST

Last evening's pianist was Myra Hess, who came over here from London last season and won real triumphs throughout the country. She, too, is a born musician, and it was a real pleasure to listen last night, to her colorful tones, changing moods, faultless technic, and general success in giving the essence of Beethoven at his very best.

The audience was happy in listening to her and said it with prolonged applause and recalls a plenty.

EVENING MAIL

Myra Hess played Beethoven's G major Concerto with crystal clear tone, sweeping rhythms and energetic assurance.

EVENING GLOBE

That detectable English pianist, Myra Hess, had the solo part in the concerto, and most musically, most beautifully, she played it. The audience recalled her many times.

EVENING WORLD

The audience's attention was centered impartially upon Miss Hess' performance and Mr. Taylor's composition. On the recital stage this English pianist has shown a highly developed talent, her ingratiating tone, rhythmic feeling, sense of proportion and a polychromatic brush resulting in performances that have given unbounded satisfaction. These qualities the pianist employed last evening with consummate skill in her interpretation of Beethoven's lofty concerto.

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BOSTON HEARS MANY RECITALISTS

Roland Hayes, in First Appearance Since Return from Europe, Wins Ovation—Fabrizio in Unhackneyed Program—Raymond Havens' Annual Recital—Lunger Pleases—Werrenrath Draws Large Audience—Other News

Boston, January 14.—After two seasons of brilliant successes in Europe, Roland Hayes, the negro tenor, gave his first concert since returning to America, last Sunday evening, January 7, in Symphony Hall. Mr. Hayes set himself an exacting and altogether interesting program, in detail as follows: Where'er you Walk (Handel), Quando Miro (Mozart), Amarilli (Caccini), Eviva Rosa Bella (Galuppi), L'Invitation au Voyage (Duparc), Le The (Koechlin), Claire de Lune (Fauré), Chevauchée Cosaque (Fourdrain), Waldescinsamkeit and Botschaft (Brahms), Verborgenheit (Wolf), A Dream (Grieg), Steal Away (Arr. by Lawrence Brown), Sit Down, and I've Got a Robe (Arr. by Roland Hayes), and Go Down, Moses (Arr. by H. T. Burleigh). Margaret Kent Hubbard was a sympathetic and altogether commendable accompanist.

Mr. Hayes was an uncommonly able singer when he left for Europe a few years ago. He returns a great artist. Vocally, technically, and as an interpreter, it is difficult to recall any singer of American origin whose singing yields greater satisfaction and unqualified pleasure as does the art of Mr. Hayes. Gifted with a beautiful voice of generous range, he learned from Arthur Hubbard how to direct and control it. From a vigorous fortissimo to the most delicate pianissimo his tones retain their velvety quality and musical purity. His style recalls both McCormack and Clement—the former for his beautiful legato and diction (particularly exemplified in the group of old airs), and the latter for the delightful subtlety and taste of his interpretations. Whether in his singing of classic airs, or songs from French and German sources, Mr. Hayes proved that he had the ability to grasp and impart the message of poet and composer in a manner that was thoroughly and pleasurably convincing. But it was in the Spirituals that Mr. Hayes' genius attained its greatest power. The melancholy sorrows, the promise of joy to come, the hopes of a race in chains—the singer expressed them all with a degree of sympathy and understanding, with a communicative ardor that moved his audience to a tremendous outburst of enthusiasm. Indeed, the huge crowd that heard him had applauded him so vigorously throughout the concert that the program was considerably lengthened. The exquisite Dream Song from Manon and Du Bist Ruh were beautifully given, as additions, let alone the numerous Spirituals demanded by the audience at the close.

Mr. Hayes returns to Europe about the middle of this month for many engagements in Great Britain and on the

Continent. Those who heard him last Sunday evening in Boston will have no doubt of his fortunes in the months to come. Art of his kind has a universal appeal. There is an object lesson in Mr. Hayes' career for those aspiring artists who think their handicaps are too formidable.

FABRIZIO IMPRESSES IN JORDAN HALL RECITAL.

A recital of unusual interest was given here Wednesday evening, January 10, in Jordan Hall, by Carmine Fabrizio, the splendid Italian violinist, ably assisted by Alfred



RAYMOND HAVENS

DeVoto, his accompanist. To begin with, Mr. Fabrizio deserves warm praise for arranging an unhackneyed program. His list of pieces indicated that he was not only an admirable violinist, but also a discerning musician. Thus, he opened his program with the relatively unfamiliar sonata of Beethoven, op. 12, No. 1, D major—not the composer's best, to be sure, but a welcome relief after the repeated performances (good, bad and indifferent) of the more popular sonatas. Mr. Fabrizio then proceeded to Riccardo Zandonai's Concerto Romantico, which received its first performance in this city with piano accompaniment on this occasion. The concerto was reviewed in these columns last week after Mr. Fabrizio played it with the People's Symphony Orchestra; and a performance without the orchestral background could hardly be expected to aid to its musical appeal. For lighter pieces with which to close the program, Mr. Fabrizio avoided the customary numbers of displayful character that are generally chosen by those violinists who would court ready favor with the public. His group comprised Havanais (Saint-Saëns), Slavonic Dance No. 3 (Dvorak-Kreisler), Serenade carnavalesque (Charles Reppe), intermezzo from Pregiwa's Marriage (Bainbridge Crist), and rondino (H. Vieuxtemps). The animated serenade of Reppe and Crist's colorful intermezzo, both composers American, gave pleasure to the audience.

The playing of this rapidly rising artist was characterized as before by brilliant technic, a warm full tone, musi-

cianship and taste. One of the singular attributes of his style is a certain authority which most violinists of the younger generation lack. In the fleetest passages there is a repose and a dignity which better known artists could copy to advantage. Nor does this repose or authority or taste impair the emotional of Mr. Fabrizio's playing—witness the vigorous hand-clapping of the large audience which heard him both as soloist with the People's Symphony Orchestra last Sunday and at his recital on Wednesday evening. His progress will be watched with great interest by a host of admirers in this city.

RAYMOND HAVENS PLEASURES IN RECITAL.

Raymond Havens, the well known pianist, gave his annual recital in this city last Wednesday afternoon, January 10, in Jordan Hall. Mr. Havens' program was an unusually interesting one, comprising these pieces: concerto in D minor (transcribed by J. S. Bach), Vivaldi; Tre Preludi sopra melodie gregoriane, Ottorino Respighi; A Hill Tune, Bax; Sonata Appassionata, Beethoven; berceuse and etude, G flat major, Chopin, and Rhapsody No. 6, Liszt.

Mr. Havens renewed and strengthened the fine impression which he has made in this city on other occasions. Adequately equipped technically, his playing is marked by a praiseworthy command of shading, lovely tone quality, an unerring instinct for melodic line, and solid musicianship. Respighi's mystical music, in which the Italian composer has treated Gregorian chants with taste and noteworthy skill, received a beautiful performance, as did the Celtic tune of Bax. But it was in the impassioned sonata of Beethoven that Mr. Havens reached his greatest heights, giving it a singularly revealing performance, a performance of notable clarity without any sacrifice of emotional values. Both this sonata and the exacting rhapsody of Liszt were played in the virtuoso spirit, stirring his audience to enthusiastic applause. Mr. Havens was warmly recalled and added extra pieces.

LUNGER GIVES PLEASURE IN RECITAL.

G. Roberts Lunger, the well known baritone of this city, was heard in recital here Tuesday evening, January 9, in Jordan Hall. He was ably assisted by Frederic Tillotson, the excellent young pianist of this city, who played sympathetic and altogether helpful accompaniments. The program was as follows: The Lover's Pledge (Richard Strauss), Love in Spring (Robert Franz), Aufenthalt (Franz Schubert) Were the Pitcher Full Allway, Long Ago When I Was Still Free, Mourning in the Village Dwells, and Pretty Maid, How Could You Do So? (Korby), Phydile (Duparc), Beau Soir, Nuit d'Etoiles (Debussy), Nell (Gabriel Fauré), Star vicino al bell' idolo (Rosa), Nebbie (Respighi), I Know That Day Will Come (Atherston), Beyond (Daniels), and Jester Songs (Bantock).

Mr. Lunger's program was well designed to test his abilities as vocalist and interpreter, and he met the test adequately. His voice is an agreeable one; its range is ample; he uses it skillfully. A well-schooled musician, Mr. Lunger phrases his songs well. The singer also disclosed not little ability as an interpreter—thus, while his style is best suited to songs of a virile character, he nevertheless sang one of the loveliest of modern songs, the exquisite Phydile, with a finer regard for its subtle emotional values than it generally receives. Korby's songs of a folk flavor, were interesting to hear and received sympathetic interpretations from the singer. A large, friendly audience was warmly appreciative throughout the evening.

CORONIS AND ADAMI SHARE IN RECITAL.

A joint recital was given in Jordan Hall, Friday evening, January 5, by Leonidas Coronis, a Greek baritone, and Giuseppe Adami, violinist, with Enrico Barraja, accompanist. Mr. Coronis sang an air by Stradella; an excerpt from Rigoletto; Avant la Bataille, by Chopin; the baritone couplets from Bizet's Jolie Fille de Perth; songs in Russian by Tchaikowsky and Rachmaninoff, and Greek songs by Lambelet, Xanthopoulos and Lavda. Mr. Adami played a Chanson Triste by Barraja, En Regardant le Ciel (Godard), a rondineto of Cui, a minuet by Millandre, Ninna Nanna by Quintano, and Sarasate's Miramar.

WERRENATH'S RECITAL.

Reinald Werrenrath, baritone, was heard here Sunday afternoon, January 7, at Symphony Hall. Mr. Werrenrath sang these pieces: Du bist die Ruh, Der Doppelgänger (Franz Schubert), Widmung and Die beiden Grenadiere (Robert Schumann), Landskad and Hvi du har varme Tanker (Hakon Borresen), Irmelin Rose (Carl Neilsen), Silde ved Nat hin kolde (P. E. Lang-Müller), Vision Fugitive from Herodiade (Jules Massenet), Three Salt-water ballads—John Masfield (Frederick Keel), The Blind Ploughman (Robert Coningsby Clarke), The Wreck of the Julie Plante—W. H. Drummond (Geoffrey O'Hara), Duna (Josephine McGill), and On the Road to Mandalay—Kipling (Oley Speaks).

Mr. Werrenrath merits thanks for making us acquainted with the interesting Danish songs. As was to be expected, he sang them with unusual sympathy. The baritone was most effective in the dialect songs with which he closed his program. It is late in the day to analyze the art of this singer. He uses his voice with musicianly skill and taste. A large audience demanded and received a number of encores.

TILLOTSON AT HARVARD MUSICAL ASSOCIATION.

A program of unusual interest was given at the Harvard Musical Association Friday evening, January 5, by Frederic Tillotson, pianist, of this city. The program is the same which Mr. Tillotson will offer at his annual Boston recital, Saturday afternoon, February 3, at Jordan Hall, and comprised these pieces: Prelude and fugue, Bach; symphonic etudes, Schumann; Lotus Land, Cyril Scott; Une barque (Continued on page 45)

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Mrs. Franceska Lawson has one of the most beautiful voices on the concert platform today. It is unusual in both power and sweetness. Her softest notes have a penetrating quality that is quite notable. As a lecturer upon programs where Mrs. Lawson has appeared, I have seen her work heartily applauded and admired everywhere.

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To the Musicians of America!

Our brother musicians in Germany and Austria are starving! Not undergoing hardships or privations, but in sober, dreadful literalness, they are starving to death. More dreadful, they must stand by in a nightmare of helplessness and see their children die of hunger and cold.

Already a number of men well known in the musical world have died of starvation in the past two years. And the next four months will see a greater scarcity of food and fuel in the Central Empires than at any time since the war.

We, the musicians of America, must help and help now. We, the servants of the Beautiful and the Eternal, know that art is the centre and the heart of life and knows no geography and no nationality. Our brothers die of cold and of hunger and stretch sad, yearning arms toward us. It is not our duty to help—it is our high privilege to do so. But we must help promptly.

Every Dollar Saves a Life—the life of a brother artist. Save your life today! Send your life-saving contribution to

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Additional names will be announced later.

The above committee has requested Professor Wilhelm Klatte in Berlin to act as chairman of a distributing committee in Europe. Prof. Klatte will select an executive committee from a list of names submitted to him and which will be given later in these columns.

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Metropolitan Opera Company

COSI FAN TUTTE STILL HOLDS ITS POPULARITY AT METROPOLITAN

Loreley No Better Than Before—Ernani Again—Jeritza-Thais Combination a Big Drawing Card—Manon Repeated—Capacity House for Walküre—Excellent Sunday Night Concert Presented by Popular Artists

THE LORELEY, JANUARY 8.

The Loreley does not improve on acquaintance. Its placid and innocuous tunes sound more placid and more innocuous every time they are heard. But they are sung very beautifully indeed by a cast in which there is not one weak member, and which includes Jose Mardones, Marie Sundelius, Beniamino Gigli, Frances Alda, and Giuseppe Danise. The only change from the original cast in last year's production is Mme. Alda in place of Mme. Muzio, and while their conceptions are distinctly different, they are both on a very high plane of art, indeed. Moranzoni conducted.

COSI FAN TUTTE, JANUARY 10.

Così Fan Tutte was, from an artistic standpoint, by far the finest all-round production made at the Metropolitan last season, and its first performance this year proved it had lost nothing the months it had lain in the storehouse. There was the same ideal cast which included Adamo Didur, George Meader, Giuseppe De Luca, Frances Peralta, Florence Easton and Lucrezia Bori; and there was Artur Bodanzky leading the reduced orchestra. His musical direction of Così Fan Tutte is by far the best work Mr. Bodanzky has ever done for the Metropolitan, and it was just as fine the other evening as last year. Mozart's lighter music achieves its full effect only when sung and played with such nicety as Bodanzky insists upon.

There is not a weak spot in the cast anywhere, either from the vocal standpoint or from that of the delightful comedy acting. It would be extremely hard to find anywhere else such fine singers who can play comedy with the spirit and finish of this Metropolitan cast. Urban's stage setting still remains the best he has done for the Metropolitan. An evening with Così Fan Tutte is well spent in every sense of the word.

ERNANI, JANUARY 11.

Perhaps it was Titta Ruffo, perhaps the combination of Ponselle and Martinelli with the great baritone, or per-

haps the general excellence of the entire performance itself that was to be expected. Anyway a capacity audience, jammed tight against the walls so one could hardly move, heard a delightful performance, January 11, of Ernani. Despite the popularity of Ruffo, Rosa Ponselle aroused no less enthusiasm in her fine portrayal of Elvira; she was in superb voice. The baritone, as usual, was given an ovation, which he justly deserved. Martinelli, as Ernani, also shared in the honors of the evening, as did likewise Mardones as Don Ruy. Papi conducted.

THAIS, JANUARY 12.

A capacity house attended the Friday night repetition of Thais, with Maria Jeritza in the title role, ably assisted by that sterling artist, Clarence Whitehill as Athanael, and Orville Harrold, who must be accredited with doing a great deal with the ungrateful role of Nicias.

Mme. Jeritza was the center of interest and she gave satisfaction both to the ear and eye. Her performance offered much of interest that won for her the warm applause of the audience. Whitehill's impersonation of the role of the monk is a fine piece of work and he came in for his share of favor. Hasselmans gave a worthy reading of the score, aiding in the excellence of the performance.

MANON, JANUARY 13 (MATINEE)

Massenet's Manon was heard again this season at the Metropolitan on Saturday afternoon. The colorful music was sung with generally good tone and diction. Mario Chamlee, as Des Grieux impressed many admirers as having given his most brilliant performance vocally so far this season. Madame Bori was again a delight to look upon and she sang admirably. In the third act she was a combination of Cecil Sorel and Mary Garden. De Luca, of course, gave a finished performance as Lescaut, and Rother as Le Pere was most effective. The trio was entrusted to Misses Telva, Anthony and Deloosy. Louis Hasselmans conducted.

DIE WALKÜRE, JANUARY 13 (EVENING).

On Saturday evening Die Walküre was repeated before a capacity house, the cast being with but one exception the same as before. Paul Bender sang the role of Wotan, giving a splendid account of himself. His former role of Hunding was entrusted to Gustafson, who did well with it. Curt Taucher was again the Siegmund, Elizabeth Rethberg the Sieglinde, Margaret Matzenauer the Brünhilde, Jeanne Gordon the Fricka, Mary Melish the Helmwig, and Henriette Wakefield the Waltraute. The performance, a capital one, aroused much enthusiastic appreciation.

SUNDAY NIGHT CONCERT.

Frances Peralta, Marie Sundelius, Curt Taucher, Gustav Schuetzendorff and Clarence Whitehill were the soloists who, with the orchestra under Giuseppe Bamboschek, gave an enjoyable Wagner program on Sunday evening. Each and every one of the artists made a good impression, their selections being artistically and impressively rendered. The program follows: Overture, Rienzi, orchestra; romanza, Blick ich umher from Tannhauser, Gustav Schuetzendorff; Elsa's Dream from Lohengrin, Marie Sundelius; Walther's Song from Die Meistersinger (act 1), Curt Taucher; duet from Die Walküre (act 1), Marie Sundelius and Curt



Photo by Savoy Studios

HARRIET FOSTER,

contralto, whose singing of *People Victorious*, by Parker, at the recent concert of the Christian Science Institute Oratorio Society left no wonder why Mrs. Foster is so busy these days, either teaching in her New York studios or appearing in her own concert and church work. The splendid manner in which she rendered this selection, revealing a voice of beautiful quality which she used with the knowledge that comes through artistry, bespoke her ability to demonstrate the vocal art to her pupils. Incidentally, the work of the altos of the Christian Science Oratorio Society, whom she has trained for several years, was a shining example of what she can achieve with ensemble singers. She will shortly present her private pupils in a musical soiree, and next month will make her appearance at a concert in Philadelphia.

Beckwith to Replace Levey with London Quartet

Arthur Beckwith, concert master of the London Philharmonic Orchestra and formerly concertmaster of the Queen's Hall Orchestra, London, under Sir Henry Wood, has been secured to replace temporarily James Levey, the first violinist of the London String Quartet, for at least a part of its present American tour. Mr. Levey fell a victim to typhoid fever the day after he arrived in America. He is in a New York hospital and appears to be progressing favorably. Mr. Beckwith is a professor in the Guildhall School of Music, also in Trinity College, London. He is no stranger to the other members of the quartet, having been called upon on some previous occasions to replace Mr. Levey and thus being familiar with the quartet's repertory. Mr. Beckwith will arrive very soon to begin rehearsals, and the dates for the New York series by the quartet are now set for February 10, 17, and March 3, at Aeolian Hall.

Walska Sails on January 31

Jules Daiber, manager of Ganna Walska, has received a cable from Ganna Walska announcing that she will positively sail from Cherbourg on the Olympic, January 31, and is due to arrive in New York on February 6. Her first American appearance will be at Niagara Falls, February 9, followed by a concert in Chicago, February 12. She will appear in New York the latter part of February.

In the case of all the dates which had to be changed on account of the delay in her arrival a postponement has been arranged, and Mr. Daiber states there was not a single cancellation.

Irene Bordoni's Recital Today

Irene Bordoni is to make her New York debut as a concert singer on January 18 (to-day) at Aeolian Hall. She will give a dramatic song-recital of French, Spanish and American songs. Miss Bordoni has just come from a successful season in Paris and it is expected that her appearance here will have a distinctly Parisian flavor. She promises a different costume for every group.

LEO, JAN AND MISCHEL
CHERNIAVSKY
VIOLINIST, PIANIST and 'CELLIST
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by Louise Snodgrass
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Aeolian Hall

New York City

WHERE THEY ARE TO BE

From January 18 to February 1

- Armstrong, Marion:**
Albany, N. Y., Jan. 22-27.
- Bauer, Harold:**
Pittsburgh, Pa., Jan. 23.
- Claussen, Julia:**
St. Louis, Mo., Jan. 23.
Fulton, Mo., Jan. 24.
Philadelphia, Pa., Jan. 29.
- Cleveland Orchestra:**
Lancaster, Pa., Jan. 23.
- Crooks, Richard:**
Keene, N. H., Jan. 24.
- Curtis, Vera:**
St. Louis, Mo., Jan. 18-20.
- D'Alvarez, Marguerite:**
Baltimore, Md., Jan. 30.
- Dobkin, Dmitry:**
Scranton, Pa., Jan. 21.
- Fitzzi, Anna:**
Norwalk, Conn., Jan. 25.
- Flonzaley Quartet:**
Boston, Mass., Jan. 18.
Westfield, N. J., Jan. 19.
New Brunswick, N. J., Jan. 20.
Brooklyn, N. Y., Jan. 21.
Washington, D. C., Jan. 22, 24.
- Hempel, Frieda:**
Butler, Pa., Jan. 19.
Kansas City, Kan., Jan. 23.
Lincoln, Neb., Jan. 25.
Pine Bluff, Ark., Jan. 29.
Fort Worth, Texas, Jan. 31.
- Hess, Myra:**
Winnipeg, Can., Jan. 22.
Minneapolis, Minn., Jan. 24.
Toledo, Ohio, Jan. 26.
- Hinshaw's Cose Fan Tutte Company:**
Jacksonville, Fla., Jan. 18.
Lakeland, Fla., Jan. 19.
St. Petersburg, Fla., Jan. 20.
Tampa, Fla., Jan. 22.
Daytona, Fla., Jan. 23.
Valdosta, Ga., Jan. 25.
Oxford, Miss., Jan. 27.
Texarkana, Ark., Jan. 29.
Pine Bluff, Ark., Jan. 30.
Denton, Texas, Jan. 31.
Norman, Okla., Feb. 1.
- Hinshaw's Cox and Box Co.:**
Clinton, Okla., Jan. 18.
Elk City, Okla., Jan. 19.
Shamrock, Texas, Jan. 22.
Amarillo, Texas, Jan. 23.
Clarendon, Texas, Jan. 24.
Wichita Falls, Texas, Jan. 25.
Sweetwater, Texas, Jan. 26.
Big Spring, Texas, Jan. 27.
Midland, Texas, Jan. 29.
Abilene, Texas, Jan. 30.
Cisco, Texas, Jan. 31.
Stephenville, Texas, Feb. 1.
- Hinshaw's Impresario Co.:**
Clarksburg, W. Va., Jan. 19.
Huntington, W. Va., Jan. 22.
Ann Arbor, Mich., Jan. 24.
Bowling Green, Ohio, Jan. 25.
New Philadelphia, Ohio, Jan. 26.
Troy, N. Y., Jan. 29.
- Homer, Louise:**
Pittsburgh, Pa., Jan. 29.
- Johnson, Norman:**
Saratoga Springs, N. Y., Jan. 23.
Rome, N. Y., Jan. 25.
- Kindler, Hans:**
Philadelphia, Pa., Jan. 22-23.
Harrisburg, Pa., Jan. 25.
- Konecny, Josef:**
Provo, Utah, Jan. 18.
Payson, Utah, Jan. 18.
Nephi, Utah, Jan. 19.
Manti, Utah, Jan. 22.
Milford, Utah, Jan. 24.
Beaver, Utah, Jan. 25.
Las Vegas, Nev., Jan. 29.
Redlands, Cal., Jan. 31.
San Bernardino, Cal., Feb. 1.
- Kouns, Nellie:**
Hot Springs, Ark., Jan. 19.
- Kouns, Sara:**
Hot Springs, Ark., Jan. 19.
- Land, Harold:**
Newburgh, N. Y., Jan. 21.
Yonkers, N. Y., Jan. 25.
Richmond Hill, N. Y., Jan. 28.
- Leginska, Ethel:**
Detroit, Mich., Jan. 30.
- Letz Quartet:**
Meadville, Pa., Jan. 18.
Pittsburgh, Pa., Jan. 19.
Cincinnati, Ohio, Jan. 22.
La Crosse, Wis., Jan. 26.
Lake Forest, Ill., Jan. 27.
Granville, Ohio, Jan. 29.
- Levitzi, Mischa:**
Convent Station, N. J., Jan. 22.
- Macbeth, Florence:**
Augusta, Me., Jan. 18.
Boston, Mass., Jan. 22-29.
Rochester, N. Y., Jan. 31.
- Maier, Guy:**
Paterson, N. J., Jan. 18.
Wheeling, W. Va., Jan. 23.
Rochester, N. Y., Jan. 27.
- Meisle, Kathryn:**
Lancaster, Pa., Jan. 25.
- Middleton, Arthur:**
Cheyenne, Wyo., Jan. 18.
Grand Junction, Colo., Jan. 20.
- Moore, Hazel:**
Quincy, Ill., Jan. 30.
- Munz, Mieczyslaw:**
Indianapolis, Ind., Jan. 19.
Boston, Mass., Jan. 24.
Mount Vernon, N. Y., Jan. 29.
- Niemack, Ilse:**
Dresden, Germany, Jan. 24.
Hanover, Germany, Jan. 27.
Bremen, Germany, Jan. 31.
Hamburg, Germany, Feb. 1.
- Paderewski, Ignace:**
Minneapolis, Minn., Jan. 17.
St. Paul, Minn., Jan. 18.
Chicago, Ill., Jan. 21.
Dayton, Ohio, Jan. 22.
Cincinnati, Ohio, Jan. 24.
Lexington, Ky., Jan. 26.
Montgomery, Ala., Jan. 29.
New Orleans, La., Jan. 30.
Houston, Texas, Feb. 1.
- Pattison, Lee:**
Paterson, N. J., Jan. 18.
Wheeling, W. Va., Jan. 23.
- Petruskas, Mikas:**
Grand Rapids, Mich., Jan. 18.
Chicago, Ill., Jan. 21.
Pittsburgh, Pa., Jan. 23.
Kulpmann, Pa., Jan. 28.
Shenandoah, Pa., Jan. 29.
Scranton, Pa., Jan. 30.
Wilkes-Barre, Pa., Jan. 31.
- Ringling, Robert:**
St. Louis, Mo., Jan. 19.
- Rogers, Francis:**
Middletown, Conn., Jan. 23.
New Haven, Conn., Jan. 30.
- Rubinstein, Erna:**
Rochester, N. Y., Jan. 30.
- St. Denis, Ruth:**
Philadelphia, Pa., Jan. 18.
Washington, D. C., Jan. 19.
Baltimore, Md., Jan. 20.
Rock Hill, S. C., Jan. 22.
Columbia, S. C., Jan. 23.
Atlanta, Ga., Jan. 25.
Macon, Ga., Jan. 26.
Orlando, Fla., Jan. 27.
Meridian, Miss., Jan. 29.
Waco, Texas, Jan. 31.
Austin, Texas, Feb. 1.
- Schelling, Ernest:**
Washington, D. C., Jan. 24.
- Schumann Heink, Ernestine:**
Asheville, N. C., Jan. 22.
Orlando, Fla., Jan. 31.
- Shawn, Ted:**
Philadelphia, Pa., Jan. 18.
Washington, D. C., Jan. 19.
Baltimore, Md., Jan. 20.
Rock Hill, S. C., Jan. 22.
Columbia, S. C., Jan. 23.
Atlanta, Ga., Jan. 25.
Macon, Ga., Jan. 26.
Orlando, Fla., Jan. 27.
Meridian, Miss., Jan. 29.
Waco, Texas, Jan. 31.
Austin, Texas, Feb. 1.
- Smith, Ethelynde:**
Manitowish, Wis., Jan. 19.
- Sparkes, Lenora:**
St. Louis, Mo., Jan. 28-Feb. 1.
- Telmany, Emil:**
Greensburg, Pa., Jan. 25.
Pittsburgh, Pa., Jan. 26.
- Tollefsen Trio:**
Edmond, Okla., Jan. 22.
Oklahoma, Okla., Jan. 23.
Canyon, Texas, Jan. 24.
El Paso, Texas, Jan. 26.
Del Rio, Texas, Jan. 27.
San Marcos, Texas, Jan. 29.
Port Arthur, Texas, Jan. 30.
Natchitoches, La., Jan. 31.
Warren, Ark., Feb. 1.

Namara Sails

Marguerite Namara sailed January 6, on the SS. Majestic. She is proceeding directly to London, where she is to appear as soloist with the London Symphony Orchestra under Sir Landon Ronald, thereafter going on tour with that notable musical organization. Besides this engagement, she will give various concerts and recitals in England and on the continent.

Mme. Namara is not scheduled to return to America until summer. There is a possibility, however, that she may remain abroad until autumn to secure a much needed rest after her busy season in both America and Europe. Among other engagements the artist filled in this country during the short time since her arrival from Europe in November, were appearances as soloist with the St. Louis Symphony Orchestra, under Rudolph Ganz; the New York City Symphony under Dirk Foch; a costume recital at the Princess Theater, New York, and appearances in Mexico, Mo., Hartsville, S. C., Boston and Milton, Mass.

Norfleet Trio Concert January 22

Katharine, Leeper and Helen Norfleet, constituting the Norfleet Trio, which won such fine successes on its long autumnal tour through the Southwest, will be heard in a recital at Aeolian Hall, New York, the coming Monday evening, January 22. The program contains but two numbers, namely, Smetana's trio in G minor and Brahms' in D major.

EITHER WAY

FRED PATTON In Recital YOUNGSTOWN, O.



Floyd Photo

IF YOUR SEAT AT MOOSE HALL WAS VACANT LAST EVENING, YOU MISSED HEARING THE MOST INTERESTING SONG RECITAL HEARD IN THIS CITY SINCE SOPHIE BRASLAU SANG FOR US LAST WINTER.

We hear many singers in Youngstown, in fact far too many, but once or twice a year comes a vocalist who holds your undivided attention right through to the last encore, and that is what Fred Patton did last evening.

FRED PATTON MAY NOT CARRY A RED SEAL ON THE PARCHMENT OF HIS REPUTATION AND FOR THAT REASON MAY NOT BE AS WIDELY KNOWN TO THE PUBLIC AS SOME MUSIC MAKERS ARE, BUT HIS SINGING SINGS FOR ITSELF.

Everywhere he goes the press gives him enthusiastic salute—and here's another.

HIS IS AN UNCOMMONLY FINE VOICE.

It starts down below the staff and last evening in the aria from Andrea Chénier he carried it up to an F sharp above.

IT IS A FINELY RESONANT VOICE, RICH AND FULL AND OF A QUALITY THAT PLEASES THE EAR.

Fred Patton is more than a singer, he is an interpreter of songs which is quite another thing.

HE EMPLOYS HIS COMMAND OF VOCAL TECHNIC AND ARTISTRY FOR A PURPOSE AND THAT IS TO GIVE HIS AUDIENCE A FINELY DRAMATIZED INTERPRETATION OF THE TEXT.

Every number he sang last evening was a vitalized conception invigoratingly expressed with finished artistry.

HIS PROGRAM WAS AN UNCOMMONLY INTERESTING ONE AND FINELY BALANCED.

Purcell and Handel represented the classicists. There was the operatic aria by Giordano, master songs by Brahms, Rachmaninoff, Loewe, Mendelssohn, Schumann and Moussorgsky, a "literary group" for which Sir Walter Scott, Robert Burns, Shakespeare and Helen Bantock supplied the texts (and the program gave them credit for their contributions), and a group of American songs by Moss, Oley Speaks, and a negro spiritual by Burleigh.

WE REPEAT THAT MR. PATTON PRESENTED EVERY NUMBER ON HIS PROGRAM WITH SUCH VOCAL ARTISTRY AND ENTERTAINING INTERPRETATIVE FINESSE AS TO GIVE US AN ENTIRE EVENING OF GENUINE PLEASURE, YET THERE IS ONE NUMBER THAT STANDS OUT ABOVE THE OTHERS BECAUSE OF THE BIG OPPORTUNITIES IT AFFORDED—LOEWE'S "EDWARD."

This is such a one-act tragedy as Schubert's "Erlking." It is a highly dramatic dialogue between mother and son, and he gave it with gripping intensity and some remarkable coloring of the word.

CONTRASTING WAS THE HUMOR OF MOUSSORGSKY'S "THE FLEA" WHICH WAS JUST AS EFFECTIVELY PRESENTED.

Fred Patton is a singer whom we will always be glad to hear and it is hoped that he will be brought back again for the benefit of the absentees.

—Walter E. Koons, Youngstown
Telegram, November 28, 1922.

MANAGEMENT: HAENSEL & JONES
Aeolian Hall New York

FRED PATTON In Recital YOUNGSTOWN, O.



Floyd Photo

If your seat at Moose Hall was vacant last evening, you missed hearing the most interesting song recital heard in this city since Sophie Braslau sang for us last winter.

WE HEAR MANY SINGERS IN YOUNGSTOWN, IN FACT FAR TOO MANY, BUT ONCE OR TWICE A YEAR COMES A VOCALIST WHO HOLDS YOUR UNDIVIDED ATTENTION RIGHT THROUGH TO THE LAST ENCORE, AND THAT IS WHAT FRED PATTON DID LAST EVENING.

Fred Patton may not carry a Red Seal on the parchment of his reputation and for that reason may not be as widely known to the public as some music makers are, but his singing sings for itself.

EVERYWHERE HE GOES THE PRESS GIVES HIM ENTHUSIASTIC SALUTE—AND HERE'S ANOTHER.

His is an uncommonly fine voice.

IT STARTS DOWN BELOW THE STAFF AND LAST EVENING IN THE ARIA FROM ANDREA CHÉNIER HE CARRIED IT UP TO AN F SHARP ABOVE.

It is a finely resonant voice, rich and full and of a quality that pleases the ear.

FRED PATTON IS MORE THAN A SINGER, HE IS AN INTERPRETER OF SONGS WHICH IS QUITE ANOTHER THING.

He employs his command of vocal technic and artistry for a purpose and that is to give his audience a finely dramatized interpretation of the text.

EVERY NUMBER HE SANG LAST EVENING WAS A VITALIZED CONCEPTION INVIGORATINGLY EXPRESSED WITH FINISHED ARTISTRY.

His program was an uncommonly interesting one and finely balanced.

PURCELL AND HANDEL REPRESENTED THE CLASSICISTS. THERE WAS THE OPERATIC ARIA BY GIORDANO, MASTER SONGS BY BRAHMS, RACHMANINOFF, LOEWE, MENDELSSOHN, SCHUMANN AND MOUSSORGSKY, A "LITERARY GROUP" FOR WHICH SIR WALTER SCOTT, ROBERT BURNS, SHAKESPEARE AND HELEN BANTOCK SUPPLIED THE TEXTS (AND THE PROGRAM GAVE THEM CREDIT FOR THEIR CONTRIBUTIONS), AND A GROUP OF AMERICAN SONGS BY MOSS, OLEY SPEAKS, AND A NEGRO SPIRITUAL BY BURLEIGH.

We repeat that Mr. Patton presented every number on his program with such vocal artistry and entertaining interpretative finesse as to give us an entire evening of genuine pleasure, yet there is one number that stands out above the others because of the big opportunities it afforded—Loewe's "Edward."

THIS IS SUCH A ONE-ACT TRAGEDY AS SCHUBERT'S "ERLKING." IT IS A HIGHLY DRAMATIC DIALOGUE BETWEEN MOTHER AND SON, AND HE GAVE IT WITH GRIPPING INTENSITY AND SOME REMARKABLE COLORING OF THE WORD.

Contrasting was the humor of Moussorgsky's "The Flea" which was just as effectively presented.

FRED PATTON IS A SINGER WHOM WE WILL ALWAYS BE GLAD TO HEAR AND IT IS HOPED THAT HE WILL BE BROUGHT BACK AGAIN FOR THE BENEFIT OF THE ABSENTEES.

—Walter E. Koons, Youngstown
Telegram, November 28, 1922.

MANAGEMENT: HAENSEL & JONES
Aeolian Hall New York

NEW YORK CONCERTS

(Continued from page 32)

the gyrations of the flute and those of Miss Hempel. It was extremely easy to do so, as a matter of fact, for Miss Hempel sang square in the middle of the pitch, whereas the first flute was a trifle sharp.

Miss Hempel sang the Irish songs with a feeling for their simplicity and their inner meaning, that may have proved the folk songs of all nations are kin. Monday, Tuesday, was especially liked and even the rather dreary Minstrel Boy made a most acceptable number. After finishing her program with a bravura singing of the Voce di Primavera, she added, among the four encores, nothing less than the Blue Danube perhaps just to prove how fresh her voice was at the end of a long program.

The house was filled—and the house was filled with enthusiasm. Had she listened to the applause, Miss Hempel might have given twice as many encores as she did, but there are limits to human possibilities and there are limits as to what an audience, however friendly, has a right to demand from so great an artist.

WEDNESDAY, JANUARY 10

TOM WILLIAMS

On January 10 a recital was given at the Town Hall by Tom Williams, baritone. His program was one of great variety and interest, including numbers by Strauss, Cossart, Hugo Wolf and various other French, German, English and Italian composers. He sang Chausson's La Caravane, and the full tones of his splendid voice and perfect enunciation brought forth enthusiastic applause from the large audience. The delicate beauty of Rhene-Baton's Berceuse was particularly suited to his voice and was also well received by his hearers. Special mention must be made of Cossart's Das Meeresschiff im Sonnenschein, sung for the first time in a New York concert, and also a most delightful and interesting selection, Beyond Rathkelly, by H. O. Osgood.

Mr. Williams deserves much commendation, not only for the excellence of his performance, but also for the splendid personality that charmed those who were privileged to hear him sing.

Justin Williams at the piano was a worthy associate.

ERNESTO BERUMEN

Those who go to the annual recitals of Ernesto Berumen (of the LaForge-Berumen studios) at Aeolian Hall have come to know that they will always hear an interesting program of unhackneyed numbers rendered in musicianly style, for it has been this young Mexican pianist's aim in the past five or six years to present works that are not very familiar. His programs show the result of conscientious work and of thought in preparation, the one on January 10 being no exception in this respect. Beginning with Handel's chaconne with variations, he included on his list his own revision of a Haydn minuet and a Beethoven dance, Ballet of the Happy Shades (Glück-Friedman), a ballade of two Mexican themes, two Mexican folk songs (one arranged by LaForge and dedicated to Mr. Berumen), seldom heard pieces by Granados, Cyril Scott, Debussy, MacDowell and Hugo Kaun, Grainger's Chanty and two LaForge numbers,

James HINCHLIFF Baritone

Artist-pupil of HAROLD HURLBUT
(de Reszke Disciple)

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Mrs. Cornelia Colton Hollister

Dramatic Soprano

Originator of "Musical Dreams," Successfully presented
"The Vision," "A Little Bit of Here and There Then, Where?"

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2008 Collingwood Ave.
Toledo, Ohio



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YVONNE D'ARLE

Mezzo Soprano

Metropolitan Opera Company

including the concert valse dedicated to his co-worker. Mr. Berumen is a thoroughly sincere artist, who has much to offer. Last year his technical precision and clarity impressed one, but this year added to that is warmth of color and he has a more sympathetic attitude. His phrasing and regard for detail, his feeling for rhythm and a beautiful singing tone are all to be commended. His modest bearing was pleasing to his audience and he was recalled many times. A large audience evidenced its enjoyment and appreciation.

The following review appeared in the American: "Mr. Berumen brought to his performance technical fluency, precision and clarity. There was more verve in his playing, too, than he has always disclosed in the past, though his meticulous attention to details of execution tended to break up the broader musical rhythms and lines, creating the effect, as it were, of shortness of breath." The Herald critic remarked that Mr. Berumen "infused color and warmth into his themes and he played with much style and good taste."

THURSDAY, JANUARY 11

NEW YORK PHILHARMONIC:
MYRA HESS, SOLOIST

There was a novelty on the program of the Philharmonic Society by a young American composer and journalist who is gradually becoming very well known and very universally admired. His name is Deems Taylor. He was born in New York City in 1885 and educated in New York. He has been successively on the editorial staff of the Nelson Encyclopedia, the Encyclopedia Britannica, the Western Electric News, the New York Tribune and Collier's Weekly, and is now music critic of the New York World. His new composition (which is not new but was written in 1912 and won the prize in a competition of the National Federation of Music Clubs in that year) is entitled The Siren Song. This is what Mr. Taylor himself has to say about it in his regular critical column in the World:

"The piece takes its name from a poem by Joseph Tiers, Jr.—too long to quote here—that recounts how the mariners at sea hear the siren's song rising from the gray depths and lose their souls. If one resents her spell he reaches safety and the sunlight again only to be haunted forever by her voice."

"As George Bernard Shaw pointed out in the preface of The Irrational Knot, human beings are entirely renewed every seven years, so that an author may properly treat a twenty-year-old novel of his own as the work of a stranger. Such being the case, perhaps a reviewer may be similarly distant towards his own eleven-year-old symphonic poem. So far as we are concerned, The Siren Song is virtually a posthumous work written by a young man whom we imperfectly—if fondly—remember."

"We thought it a promising work with a certain freshness of feeling and a disarming simplicity of utterance that partly atoned for its lack of well-defined individuality. It followed the program with clarity and a degree of dramatic effectiveness, although the music did not seem to reach very far beneath the surface of the subtle and rather neurotic poem whose mood it aimed to express."

"The thematic material is, on the whole, good and offers possibilities for development, of which the composer has not always availed himself. The middle section, the Siren theme, was best handled and had flashes of real beauty, and a martial section that followed had vigor and good rhythm."

"Structurally the piece is a little naive. The development is neither elaborate nor particularly skillful, for the transitions are not always smooth, and some of the joints gape alarmingly. The spirit of Wagner hovers undeniably over much of the work. We could trace no direct Wagnerian reminiscences, but much of the scoring, as well as the treatment of the themes, showed the hand of Wagner."

"The orchestration was fairly good. There were occasional passages whose effect was probably somewhat different from what the composer had intended, but on the whole the instrumentation, if not brilliant, was sound."

"Mr. Hadley and the orchestra gave the new work a colorful and spirited performance that helped it greatly. On the whole, The Siren Song interested us. We should like to hear more works by the same composer."

The MUSICAL COURIER is in hearty accord with this last paragraph, but does not agree with all the rest of Mr. Taylor's estimate of his own composition. He does not do it justice. He understates the case. This is, in fact, technically one of the smoothest American works that it has been our pleasure to hear, and the middle section is really and honestly beautiful. What the work lacks as a whole is "punch," and in these modernistic times it seems a little dry (no play on words intended) but it is a fine work and a credit to the American school as well as the composer. It is not fair to the newspapers, with their limited space, to give programs with so much on them that ought to have extended mention all at the same time. Beethoven's fourth piano concerto as played by Myra Hess deserves a great deal more attention than it is now possible to give it. It was in every way a notable performance, poetic and brilliant in turn, played with beautiful sonority and technical clarity. Miss Hess was warmly greeted.

Also Mr. Hadley's conducting of these numbers and of the balance of the program should have more praise than can be given it in this limited space. He gave excellent readings of the works already enumerated and of the overture to Humperdinck's Königskinder, The Animals' Carnival by Saint-Saens, and Strauss's Don Juan.

JOHN CHARLES THOMAS

John Charles Thomas, baritone, gave a recital at Aeolian Hall on January 11, assisted by Clara Deeks, soprano, and Bart Wirtz, cellist, for the benefit of the Building Fund of the Reconstruction Hospital, 100th street and Central Park West. Mr. Thomas sang a group of French songs and a group of English songs, including Leon's Tally Ho, which is one of his greatest successes; a Nocturne by Peral Curran, written for and dedicated to Mr. Thomas, and the famous Danny Deever by Walter Damrosch.

The ever popular American baritone was warmly welcomed at his first appearance on the stage, and his singing aroused great enthusiasm. His ripe interpretative powers showed themselves in everything that he did, and his personal magnetism and pleasing stage presence delighted

his audience. The delicate gradation of tone, and the exquisitely limpid color of his voice, whether in pianissimo or fortissimo passages, was an artistic treat, and his evident sympathetic understanding of the music, and fine, clear enunciation, impressed one again with the real greatness of his art.

Miss Deeks displayed an agreeable voice and style, and Mr. Wirtz played with sonorous tone, flowing technic and good intonation. There was a large audience and hearty applause.

William Janashek played the accompaniments with understanding.

The Tribune says of Mr. Thomas: "His voice was full, rich and expressive." The American speaks of his "splendid voice and intelligent interpretation."

FRIDAY, JANUARY 12

MARGUERITE MELVILLE-
LISZNIEWSKA

Marguerite Melville-Liszniewska, who used to be one of the late Theodore Leschetizky's assistants, and is now head of the piano department of the Cincinnati Conservatory of Music, came to town on Friday evening, January 12, and gave a recital at the Town Hall. Her program reminded one of Vienna. It began with the Godowsky arrangement of a Rameau Sarabande went on with the Schumann F sharp minor sonata, op. 11, and proceeded through a group of Brahms to an interesting final group, consisting of Variations and Fugue (Paderewski), Pavane pour une Infante defunte (Ravel), La Serenade Interrompue (Debussy), scherzo (Edwin Grasse), Prelude No. 1 (Albeniz), and Scherzo-Valse (Chabrier).

Mme. Liszniewska's playing shows in what a thorough school of music she was educated. It is built on big, broad lines, as her program indicates. Technic she has in plenty, but one does not think of it. It is the finished, logical, musician-like interpretation of everything she does that impresses. The Schumann sonata was splendidly played from start to finish. There was special charm and beauty in the scherzo and intermezzo. Mme. Liszniewska does not soften Brahms; she shows all the joints and angles of his piano music in all their roughness, and lights up their occasional lyric passages with beautiful legato playing.

The Brahms included the seldom heard Edward Ballad, and the pianist had the happy thought of having the poem printed and inserted as a leaflet in the program that the audience might understand the mood of the ballad.

In the final group, Debussy's La Serenade Interrompue was done with real humor, and the final Scherzo-Valse, by Chabrier, with true virtuosity. The scherzo, by Edwin Grasse, the American composer, is a charming bit of work in miniature form. Her audience enjoyed her playing immensely and insisted upon a number of encores, the pleasantest of which was an exquisite delineation of the evanescent beauties of Schumann's Der Vogel als Prophet.

JOSEF HOFMANN

Josef Hofmann, pianist extraordinary in many ways, is also extraordinary in his programs. He builds them rather short nowadays so that with the between-group encores they do not last more than an hour and a half. And then at the end, when the great storm of applause begins, he comes in and plays what is really another group. Last Saturday afternoon at Carnegie Hall this final group was made up of the familiar Moszkowski Spanish number, the Rubinstein Melody (with uncanny use of the alternate melody thumbs) and the best known of the Liszt rhapsodies. Now things like the Moszkowski piece and a whole rhapsody are not exactly encores. The applause still kept on and finally J. H. came out for a really final encore, though the lights had been turned down long before that.

He began his program with the Brahms B minor sonata, played then a Scarlatti capriccio and pastorella, the eighth Schumann Novellette, the Hammerklavier sonata, Debussy's Soiree de Granade, a Mozart G major Gigue and the Godow-

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sky arrangement of the Strauss Fledermaus waltz. It is almost enough comment merely to detail Mr. Hoffman's program. He stands, as the Germans say, "ueber seine Sache" in everything he undertakes in a way that is truly impressive. The Hammerklavier sonata in particular was a masterpiece of analysis and exposition. There was not an empty seat in the hall and the same enthusiasm he always evokes.

IGNAZ FRIEDMAN

There may be somewhere in the world someone who can play Chopin better than Ignaz Friedman does, but if so, his or her whereabouts are still unknown; and, indeed, there are not more than a small handful who can come anywhere near playing it as well as he does. It is marvelous Chopin! No sentimentality, no languorous lingerings, nothing that suggests the Pole lacked masculinity, as too many of his interpreters hint. It is the straight, clean playing of his music just as it was made, with one of the finest technical equipments of the day devoted solely to the correct, pianistic interpretation of the Chopin thoughts.

Not that Friedman does not play other composers equally well. What could be daintier than the Mozart rondo with which he began his program at Aeolian Hall on Saturday afternoon, January 13? Or, at the other extreme, what more thunderous and yet still within the dynamic bounds of the piano, than parts of the Bach-Busoni Chaconne? Or what more scintillating, more brilliant with technical feats nonchalantly accomplished, than the Strauss-Godowsky Fledermaus with which the program ended, except for the encores? Besides these items and the Chopin group, there was a Beethoven Bagatelle and two of the Liszt Schubert transcriptions, Ständchen and Erlkönig, which are also Friedman specialties. Without doubt he is a master. A large audience thought so, too, and responded to all his playing with warm and instantaneous applause, compelling numerous repeats and extra numbers.

SUNDAY, JANUARY 14

RUTH DRAPER

The Broadhurst Theater was crowded on Sunday evening to hear Ruth Draper, monologist, in her first recital of the season. The first group of Character Sketches were all old favorites, and the audience enjoyed them hugely. She was forced to encore, adding another hilarious comedy gem, The Debutante. It is in those naturally amusing bits, that Miss Draper is supreme. A class in Greek Poise was received with shouts of laughter.

The second group was all new. A Children's Party in Philadelphia was true to life—the young mother with four healthy offsprings at a Christmas party; the Charwoman, a bit of Irish pathos, was the least effective of the entire program. At a Telephone Switchboard proved to be the most interesting and human of all the sketches. The audience was quick to appreciate the excellent illusion. She encored with that choice bit of humor, An English Lady Showing Her Garden.

The last part of her program was devoted to a scene, At the Court of Philip IV. This was enhanced by a striking Spanish costume and gave the artist ample opportunity to prove herself to be quite a linguist—Spanish, French, German and English as spoken by a Spanish woman. The sketch was most enthusiastically applauded.

Miss Draper is indeed an artist and one can note a greater depth and subtle appreciation for the illusion she creates over last season. Her versatility is amazing, and histrionically she was excellent. This is the first of a series of ten concerts to be given at the Broadhurst Theater this month.

"She is indeed consummate," said the Times. "There is illusion. . . It's all real." The Herald thinks "She is more than a mimic; she is a searching exponent of character. Her versatile performance is a lesson in histrionic art—"

NEW YORK SYMPHONY:

MIECZYSLAW MUNZ SOLOIST

The New York Symphony Orchestra, Albert Coates, guest conductor, gave its regular Sunday afternoon subscription concert in Aeolian Hall on January 14 before a large audience. The orchestral numbers presented were: Suite from Tsar Saltan, Rimsky-Korsakoff; prelude and finale from Tristan and Isolde, Wagner, as well as Beethoven's Symphony in C minor, No. 5, all of which the conductor rendered in a pompous and spectacular manner.

Mieczyslaw Münz, the young Polish pianist, who at his two recitals in Aeolian Hall earlier in the season created a lasting impression, was soloist, playing César Franck's Symphonic Variations, which he gave with much fire, dash and musicianship, revealing himself again as a master pianist. This was Mr. Münz's first hearing in New York with orchestra. That he electrified his audience was evidenced by the fact that, after his brilliant and musicianly performance of the Franck work, he was greeted with shouts of bravo from both the audience and members of the orchestra and was recalled many times.

The New York Times says: "Franck's Symphonic Variations for piano and orchestra were played by the Polish pianist in a brilliant manner, with smoothness through the technically difficult passages and with the orchestra under the commanding direction of Mr. Coates, playing its part in close sympathy with the soloist." The New York American writes: "It seems a pity, in a way, that young Münz should not have had an opportunity at this his first appearance with orchestra to disclose his talents in a more interesting composition than the Franck Variations—say in a concerto by Brahms. Nevertheless, the delicate charm of his phrasing, the fine expressiveness of his touch, and the unobtrusive warmth of his sentiments were not wasted on music that for lack of variety grows tiresome." Deems Taylor in the New York World comments: "This was Mr. Münz' first appearance with orchestra when a consonance of tempo and mood was paramount and a new interrelation of two factors necessary. Mr. Münz played the piano solos for the Symphonic Variations of César Franck. This is not an intrinsically great work, and it was not great playing that he produced, but he did give the audience some exquisitely liquid tones and buoyancy of rhythm with transcendent effect." W. J. Henderson in the New York Herald remarks: "Mr. Münz' playing of the Franck composition was something to remember with delight. This young artist has a command of touch which few others can

rival. He has learned how to make the piano sing, no matter how many technical obstacles are thrown in the path. He has an insatiable appetite for euphony, and the cunning of his art is brought to bear on the production of captivating sounds. But it must not be supposed that he is a mere creator of pretty tones. He employs his skill in making poetic interpretations of fine compositions, and he exemplified this admirably yesterday afternoon. His reading of the variations was especially successful in its vitality of rhythm and its subtle treatment of melodic curves. It was possible to listen to every phrase with the feeling that it was presented with the delicate finish of a cameo, and above all, Mr. Münz left the hearer at the end of the composition with a conviction that he had heard its entire content."

FRIENDS OF MUSIC

There was very little in the Beethoven program given by the Society of the Friends of Music at the Town Hall, January 14, to suggest the man who shook his fist at the thunder in his last mortal moment. Yet the opportunity it offered to trace the evolution of the composer made the afternoon both interesting and worth while. Three seldom heard works were performed: the cantata for chorus and orchestra, Meeresstille und Glückliche Fahrt, op. 112, the piano concerto in G major, No. 4, op. 58, and Fantasia in C minor for piano, chorus and orchestra, op. 80. The text of the cantata is by Goethe and the underscoring is unusually apt and appreciative for the composer who liked better to deal with more abstract musical constructions. None

of his songs exhibit more careful rendering of the text into music with the exception, perhaps of Adelaide. The chorus, well trained by Stephen Townsend and conducted by Artur Bodanzky, gave the work an excellent interpretation. The tone quality was praiseworthy throughout, the mysterious depth of the pianissimo in the Meeresstille being particularly telling.

Beethoven, not having outgrown the imitative period, unconsciously reflected the whole soul of Mozart in the concerto which Artur Schnabel played with rare innate appreciation for its "conventional spirituality." Whether or not one laughs at Tolstoi's assertion that all art after the early Beethoven is decadent, it must be admitted something has happened, either lost or outgrown, that makes the satisfaction of imitating, interpreting or even listening to works of this first harmonic period rather uncertain. Can one forget Prokofieff's symphony for which he mapped out length, proportion and construction according to a certain work by Mozart, and, laying off his coat of dissonance, endeavored to fill this structure with ideas in the spirit of the early master. The result seemed to many the most impudent piece of ironical humor an audience was ever asked to listen to. With fluent finger technic and exquisite phrasing, Mr. Schnabel spun out the airy melodies like the gossamer threads of a cobweb shining in direct sunlight, tracing a wonderful design with the music's intricacy of line and perfection of form.

The chorus sang with fine effect in the closing portion of the fantasia. A long introductory passage on the piano (Continued on page 65.)

EDNA INDERMAUR

Contralto

New York Debut

Aeolian Hall, December 6th, 1922

MORNING TELEGRAPH, DEC. 7th, '22.

"Edna Indermaur disclosed a nobly endowed contralto voice, a naive and unaffected dignity of presence, coupled with fine sincerity, contributed greatly to a substantial artistic success. Her voice is resonant and rich in the lower tones and she managed it well in the higher passages."

NEW YORK EVENING MAIL, DEC. 7th, '22.

"A golden glow seemed to radiate through Aeolian Hall yesterday afternoon when Edna Indermaur, contralto, made her debut. Her warm, pretty voice, combined with intelligent interpretations, was rewarded by a large and friendly audience."

NEW YORK EVENING SUN, DEC. 7th, '22.

"It was an altogether unusual program which gave her a chance to prove a good sense of style and keen musicianship."

NEW YORK TRIBUNE, DEC. 7th, '22.

"Her German diction was good and her tone was clear. . . her high notes were strong and resonant. She seemed her best in her closing American group."

NEW YORK TIMES, DEC. 7th, '22.

"Miss Indermaur has a pleasing manner and her voice has rich depth in the lower register."

NEW YORK HERALD, DEC. 7th, '22.

"Miss Indermaur's voice is agreeable in quality and her diction was excellent, especially in her group of German songs."

NEW YORK WORLD, DEC. 7th, '22.

"Her diction in all three languages was clean-cut and clear."

Erie, Penn., Dec. 12th, 1922.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

SOME FACTS CONCERNING PUBLIC SCHOOL MUSIC

A Need for Improvement Along Certain Lines of Supervision and Instruction

In a recent article we discussed some of the reasons why children become discouraged and lose interest in the study of music. These facts were arrived at after a rather careful observation and conclusion on the efficiency of music teaching. As far as public school work is concerned it is unfortunate that the success or failure of a system is based largely on immediate results. Anyone familiar with a school system who is asked to give the definition of education will immediately answer, "a preparation for life," and at the same time some of us are doing everything in our power to prevent this definition from becoming a truism. The first thing that we do is work for an immediate finished product, and not with the idea that this music education should be a continuous thing throughout the life of a child.

After all, the music education which can be given in a public school is limited. It means that at the best we can only hope to direct the child properly to an intelligent appreciation of what he is going to learn after he leaves school. This statement is not made to discredit a certain amount of fine work both in sight singing and choral singing which has been accomplished in the past, and will be accomplished in the future in all school systems. It is simply meant to indicate that these occurrences are incidents in the great scheme of education, and not education itself. If

we were to evaluate school music teaching on results of this nature the average would be very low, because, after all, brilliant incidents of this nature are not so frequent as to become commonplace.

HANDICAPS.

The greatest forces operating against the teaching of music in schools are, first, the small amount of time devoted to the subject; second, poor grading of pupils, and third, too much theorizing. In spite of such handicaps, the progress of the work has been remarkable. In large communities music is now an elective major subject in many high school systems, i. e., a five-hour subject for which full credit toward graduation is given. The progress in rural schools has not been so rapid, but progress it has been, nevertheless. In other places more time is being allowed to music, in the way of additional class instruction, more assembly singing, or music appreciation. However, above and beyond all this, serious minded educators of vision are not at all satisfied with present conditions, but are constantly striving to improve things in order to make teaching more effective and results of a higher standard.

CRITICISM FROM WITHIN THE RANKS.

Critics of school teaching in general are usually people who are totally unqualified either by training or experience to assume such a role. Yet if they make enough noise they are certain to have a fair group of admiring listeners whose sole duty seems to be to sit quiet until a point is made, and then to applaud heartily. From such a group little is to be feared, but when superintendents, supervisors, principals, and others within the ranks act in an unsympathetic manner toward a school activity, then quick action is necessary. It is interesting to notice that the music section of the National Education Association is tolerated largely as an act of courtesy; however, supervisors of music have a right to be proud over the great success which has been gained through the activities of the Music Supervisors' National Conference. We doubt if there is another body of teachers (all specialists in the same line) comparable to this organization. At the 1922 meeting in Nashville, Tenn., over fourteen hundred supervisors registered. So far as we know this record is unequalled. Yet in spite of such fine organization and helpful co-operation, the gain is not keeping pace with the effort put forth.

Supervisors are often willing to flatter themselves on superficial results. To witness: the high school chorus and orchestra give a public concert—the work is of a high order. Immediately public praise and approval are granted—to what? After all to a highly specialized and segregated group of students, who would be musically inclined without the extra opportunities offered by the school training. The reader must not interpret this as a disapproval of such activities, but only as a reminder that a school system should neither be approved nor condemned on such a basis.

What about the rest of the pupil population? It is our opinion that if success is to be gained it must come through

MRS. EDWARD MACDOWELL ON WAY TO RECOVERY

The Testimonial Fund

In the issue of January 4, the "Musical Courier" printed the story of the automobile accident of which Mrs. Edward MacDowell was the unfortunate victim, suffering three broken ribs. Mrs. MacDowell is recovering steadily but slowly, and will be unable to resume this season the recitals of the late Edward MacDowell's compositions, which has been her work for many years past. The income from these recitals has supported that altruistic undertaking, the Peterborough Colony, and this income is suddenly cut off.

Immediately after her accident, Joseph Regneas wrote to the "Musical Courier," offering to be one of twenty-five to subscribe one hundred dollars apiece toward a fund that should be a testimonial to Mrs. MacDowell and replace for her the income lost through her illness, thus avoiding any possibility of interruption to the work of the Peterborough Colony. The appeal, printed in the "Musical Courier," had hardly appeared before a check for \$100 was received from Mrs. H. H. A. Beach, the composer accompanied by the following letter:

"Enclosed please find my check for one hundred dollars, in testimony of my hearty co-operation in the proposed fund for Mrs. MacDowell, as suggested by Mr. Regneas. If we who have benefited so largely by her efforts to serve musical creativeness at the Colony can only do even a trifle to comfort her in this time of trial, we shall consider it a great privilege."

Very truly yours,

(Signed) Amy M. Beach.

The "Musical Courier" will continue to act as collector for the proposed fund. Contributions, which will be acknowledged in these columns, should be addressed to the Mrs. MacDowell Colony Fund, care "Musical Courier," 437 Fifth Avenue, New York City.

a revision downward in the difficulty of material used in the first six grades. Rote material in the first two may be difficult musically (instrumentally), but should be simple vocally. However, when the reading of music is taken up in the third and fourth grades the material should be very simple in character, yet complete in musical content. This principle of designating musical material should be followed in all grades.

CONCLUSION.

It is evident that music educators are not satisfied with present results. What is the matter and what is the remedy? The trouble lies in the fact that educators in general do not give music full credit for being such an important subject as it really is. They do not yet see the importance of music study as a subject for perfect articulation with the general school course. They are not willing to allow more time for music study.

The remedy is simple. Let supervisors give more of their time to an intelligent presentation of music, rather than to a trite and hum-drum repetition of unimportant phases of music, as represented in the average daily class room recitation.

Rogers to Sing at Yale and Wesleyan

Francis Rogers will sing a program entitled Three Centuries of Songs by English Composers at Wesleyan University, January 23, and a miscellaneous program at Yale just a week later, January 30. He gave a song recital at the University New York Club, January 7, and will give one at the Harvard Club, New York, January 21.

New York Concert Announcements

Thursday, January 18

Philharmonic Orchestra, evening.....Carnegie Hall
Irene Bordoni, costume recital, afternoon.....Aeolian Hall
Singers' Club of New York, evening.....Aeolian Hall
Henrietta Conrad, song recital, evening.....Town Hall

Friday, January 19

Philharmonic Orchestra, afternoon.....Carnegie Hall
Erna Rubinstein, violin recital, evening.....Aeolian Hall
Augusta Cottlow, piano recital, evening.....Aeolian Hall
Ruth Draper, costume recital, afternoon.....Broadhurst Theater
Friday Morning Musicals.....Biltmore

Saturday, January 20

Louise Homer and Louise Homer Stires, afternoon.....Carnegie Hall
City Symphony Orchestra, evening.....Carnegie Hall
Ernest Hutcheson, piano recital, afternoon.....Aeolian Hall
Bertha Schierman, piano recital, evening.....Aeolian Hall
Harold Bauer, piano recital, afternoon.....Town Hall

Sunday, January 21

Philharmonic Orchestra, afternoon.....Carnegie Hall
George Meader, song recital, afternoon.....Aeolian Hall
Jacques Thibaud, violin recital, afternoon.....Town Hall
City Symphony Orchestra, afternoon.....Century Theater
Ruth Draper, character sketches, evening.....Broadhurst Theater

Monday, January 22

Norfleet Trio, afternoon.....Aeolian Hall
New York Trio, evening.....Aeolian Hall
Mme. Carreras, afternoon.....Town Hall
Georges Enesco, evening.....Town Hall

Tuesday, January 23

Cleveland Orchestra, evening.....Carnegie Hall
Guilomar Novas, piano recital, afternoon.....Aeolian Hall
Fuller, Gluck and Baer, joint recital, evening.....Aeolian Hall
Ernest Schelling and Orchestra, afternoon.....Town Hall
Amy Grant, opera recital, 5:30 P. M.....Town Hall
Jacob Gega, violin recital, evening.....Town Hall
Ruth Draper, character sketches, afternoon.....Broadhurst Theater

Wednesday, January 24

Mischa Levitzki, piano recital, evening.....Carnegie Hall
Ruth King, piano recital, afternoon.....Aeolian Hall
Lucille de Vecovi, song recital, evening.....Town Hall

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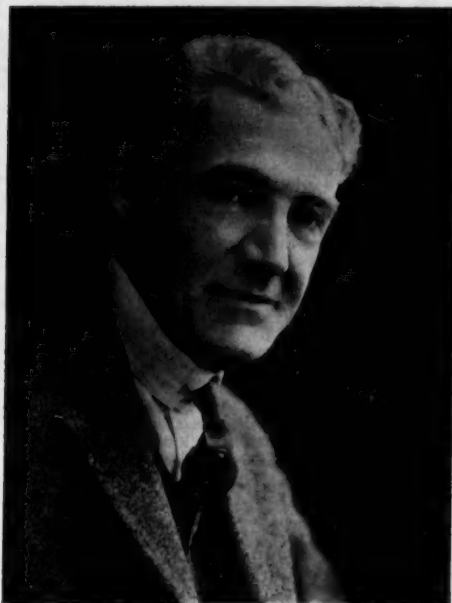
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CHICAGO HEARS MANY MUSICAL ATTRACTIONS

Cortot, Gerhardt, Kruse and the Flonzaley Quartet Among Them—Maier and Pattison and Roselle Close Kinsolving Musicales—Onegin Receives Ovation at Chicago Debut—Ivognun Is Soloist with Chicago Symphony—Other News

Chicago, January 13.—Recitals here, which, during the holidays have been few and far between, were resumed with a rush during the first week of the new year and on last Sunday five took place. At Orchestra Hall Alfred Cortot gave a piano recital that enthused his large audience; at the Studebaker Theater, Elena Gerhardt, famous lieder singer, sang her second recital of the season; at the Playhouse Leone Kruse, dramatic soprano, made her Chicago debut; at the Blackstone Theater that admirable organization known as the Flonzaley Quartet appeared in another chamber music recital, and at the Princess Theater the Chicago Musical College ballet school presented pupils in a well arranged program.

LEONE KRUSE.

In view of the fact that Leone Kruse made her first appearance in Chicago in recital on this occasion and as the other recitalists on the Sabbath are all favorite artists, the lead is given the newcomer. Miss Kruse who, so we were informed, had her first vocal training in Chicago (later on transferring her musical activities to New York), has been well schooled, judging from the manner in which she rendered her program. She is the possessor of a dramatic soprano voice, even in all registers, and she uses her organ with considerable intelligence. Beautiful to look upon, she was regal to the eye and will with further study without doubt make a big name for herself in her chosen field. Her program was selected to please all tastes and a return engagement is practically assured.

FLONZALEYS AT THE BLACKSTONE.

As always, the Flonzaley Quartet charmed a gathering of music lovers with its exquisite art on Sunday afternoon, January 7, at the Blackstone Theater, under Rachel Busey Kinsolving's direction. Of this, their second program of the season, the writer heard only the Haydn B flat major quartet and two movements from the Tchaikowsky quartet, op. 11. The Flonzaleys are past masters in the art of ensemble playing and devotees of chamber of music dote on everything this splendid organization does as perfection itself. Their playing on Sunday was of that high order of artistry to which they have accustomed their followers.

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Encores had to be added to the printed program, so great was the delight of the audience.

CORTOT'S RECITAL.

One of the most satisfying pianists now before the public is the serious young French artist, Alfred Cortot, who appeared in recital under the management of Wessels and Voegeli at Orchestra Hall. A very large and demonstrative audience was on hand and judging from the vociferous applause, all enjoyed Cortot's playing immensely. His program comprised Vivaldi's Concerto da Camera, Chopin's Andante Spianato and Polonaise, Twenty-four preludes of the same composer, Saint-Saens' Etude and Bourree (the latter for the left hand alone), Debussy's La Cathedrale Engloutie, Albeniz' Seguidilla and Liszt's second rhapsody.

F. WIGHT NEUMANN PRESENTS ELENA GERHARDT.

There is no doubt but that as a lieder singer Elena Gerhardt excels. This fact was brought home once more on hearing her second recital of the season at the Studebaker Theater on Sunday afternoon, under F. Wight Neumann. Also she demonstrated that she can sing English songs well, when she included in her second group John Alden Carpenter's When I Bring to You Colour'd Toys and The Sleep that Flits on Baby's Eyes, Sharp's Japanese Death Song, and Carey's Pastorale. These and a group of lieder of Robert Schumann, with which she opened her program, were done with the customary Gerhardt style and artistry, and proved a joy to the listeners, whose enthusiastic plaudits showed the distinguished artist in what esteem she is held in the Windy City. At the piano she had the able assistance of Meta Schumann.

LAST KINSOLVING MUSICAL MORNING.

The last Kinsolving Musical Morning of the season took place in the Crystal Ballroom of the Blackstone last Tuesday morning, January 9, when Guy Maier and Lee Pattison, pianists, and Anne Roselle, soprano, furnished the program. Maier and Pattison have appeared here so often that to vaunt their praise for their remarkable playing of the program seems at this time unnecessary. Their reception at the hands of the audience was as enthusiastic as has ever been witnessed at these exclusive musical mornings and their appearance at the last concert was a good inducement for patrons to subscribe again for next year's series, as each season Miss Kinsolving gives her subscribers one hundred cents for the dollar. Miss Roselle, well remembered for her many appearances at Ravinia last season, where she made a big success not only in opera, but also in concert, was also much feted at her debut at the Blackstone. Of charming personality, Miss Roselle has every requisite for the concert platform. Beautifully gowned, she enchanted the many patronesses of those musicales, and she sang her numbers with intelligence and discretion.

EIGHTY-SEVEN ENTER SOCIETY OF AMERICAN MUSICIANS' CONTEST.

Eighty-seven contestants have entered the contest for violin, piano and voice, which has been arranged by the Society of American Musicians. The prize to be awarded will be an appearance as soloist with the Chicago Symphony Orchestra in the series of popular concerts, under the direction of Frederick Stock. On account of the unexpectedly large number of participants enrolled, there will have to be four extra preliminary contests in addition to the three preliminary contests originally planned. Lyon & Healy have donated their hall for the extra contests for four

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evenings in February. The final contest is to be held in Orchestra Hall on March 14, and will be open to the public.

MUSICIANS' CLUB CONCERT.

As one of the soloists on the program of the Musicians' Club of Women on Monday afternoon, January 8, at the Fine Arts Recital Hall, Grace Welsh won much success at the hands of the discriminating and musical audience on hand. Numbers including Brahms' Intermezzo, op. 118, No. 1; her own Caprice; Debussy's Valse—La plus que lente, and Dohnanyi's F minor capriccio, were admirably played by this gifted artist, who is fast coming to the fore since her most successful debut last season. Fine technic, musical intelligence, interpretive skill and a tone of warmth and beauty make Miss Welsh a pianist to whom it is a pleasure to listen. She also played the Rachmaninoff suite for two pianos at the end of the program with Aletta Tenold, but this could not be heard. Another splendid artist on the program was Louise Hattstaedt Winter, of whom these columns contained much praise on the occasion of her recent Chicago recital. That Mrs. Winter is an artist to her finger-tips was again demonstrated in her exquisite singing of Pergolesi's Nina, Schumann's Der Nussbaum, Reger's Mein Schatzlein, Tchaikowsky's Was I Not a Blade, and Grieg's With a Water Lily. She gave great pleasure to her listeners, who were not lax in showing their appreciation. Others appearing were Gwendie Williams Evans, soprano, and Natalie Robinson, violinist, each rendering a group of numbers.

CIVIC MUSIC ASSOCIATION'S FIRST FREE ARTIST CONCERT.

The Civic Music Association of Chicago presented its first free artist concert of the season, Friday evening, January 12, at the Davis Square Field House, when Norma Altermatt, violinist, and Anne Slack, cellist, accompanied by Rose Lyon DuMoulin, gave the program.

WALTER ALLEN STULTS SINGS IN EVANSTON.

Walter Allen Stults, the well known baritone, furnished the seventh faculty recital at Northwestern University School of Music on Thursday evening, January 11. Singing a group made up of Peri, Caldara, Bossi, Rimsky-Korsakoff and Barbirolli, one of lieder by Beethoven, Schubert, Schumann and Brahms, the aria Promesse de mon avenir from Massenet's Le Roi de Lahore, one of modern art songs by Ruth R. Griswold, Carl M. Beecher (with the composers at the piano), Dent Mowrey and Hallett Gilberie and a closing group of popular songs by Densmore, Nevin, Reddick, Russell and Campbell-Tipton, he won hearty applause at the hands of a large gathering. His accompaniments were played by Hadassah McGiffin.

PRESIDENTS OF STATE MUSIC TEACHERS' ASSOCIATIONS MEET.

The Association of Presidents of State Music Teachers' Associations met in Chicago on December 27 at the Columbia School of Music, at which time it was decided to hold a supplementary meeting on June 26 and 27 at the same place. Then there will be the election of officers, and the matters which came up at last meeting will also be taken up.

CHICAGO MUSICAL COLLEGE NOTES.

A concert by advanced students in the piano, violin and vocal departments was given by the Chicago Musical College in the recital hall, Steinway Hall, Friday evening.

Felix Borowski and Mrs. Borowski returned last week from New York.

Two piano recitals were given with success by Adelaide Anderson, of the faculty, and Gaylord Stanford, student of Edward Collins, during the holidays. The two performers were heard in these recitals at Stanberry (Mo.), Albany (Mo.), and Moberly (Mo.).

Three students from Dr. Lulek's studio are appearing this week in Chicago: Emma Noe and Sudworth Frazier are singing at the Chicago Theater, and Mark Love is engaged at the Tivoli.

Granville English, student of Felix Borowski, has just published three pieces for piano—Danse Antique, Valsette and Mignonne—with Carl Fischer, Inc., New York. The same firm is publishing his sacred song, The Heavenly Voice.

Catherine Wade-Smith, student of Leon Sametini, played with the Springfield Orchestra at Springfield (Ill.) on Wednesday.

Lillian Winter, student of the vocal department, sang for the Chicago American radio concert Monday evening.

BERGEY STUDIOS RECITAL.

Norma Thompson, soprano, student of Theodore S. Bergey, was presented by her teacher in another song recital in his studios in the Lyon & Healy building last Friday evening. The young lady disclosed anew her fine voice, and her phrasing, singing and enunciation reflected credit on her mentor. The recitalist was well seconded at the

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piano by Granville English, the official accompanist of the Bergey studios, who succeeded in that position the place so long filled by the late Mrs. Bergey, one of Chicago's most talented musicians and pianist-accompanists.

SIGRID ONEGIN'S BRILLIANT CHICAGO DEBUT.

Sigrid Onegin, contralto of the Metropolitan Opera Company, made her debut here in song recital at Orchestra Hall under the management of Wessels & Voegeli on Friday evening, January 12. One of the largest audiences of the season had assembled to be present at her first recital and it is already predicted that on a return engagement the sold-out sign will be posted at the box office. At her first appearance on the stage the newcomer made a distinct hit with her wonderful personality, magnificent stage deportment, superb figure and gracious manner. As soon as she had sung a few tones those who understand the art of singing were delighted to find her one of the greatest exponents of the song literature. Her range astounds, as it comprises at least one more octave than the usual one of contraltos. Her voice penetrates low domains with the roundness of that of a basso profundo and reaches highest altitude with the ease of a dramatic soprano. Everything she does is most artistic even when you differ with her as to interpretation, as Mme. Onegin has ideas all her own about some of the songs of the classic as well as modern composers. To speak about her voice alone would necessitate the use of all superlatives, and the best advice given to musicians and others is to buy seats whenever this great artist appears again in this city, as they are sure to have a treat, as Mme. Onegin has, besides her voice, all the requisites of song interpreters. That her success knew no limit goes without saying, as she took Chicago by storm and made a sensation here. From now on she will be looked upon as one of the favorite visiting recitalists and it is hoped that her next appearance is not far distant.

THE SYMPHONY CONCERT.

Rare indeed was the musical treat offered the Chicago Symphony Orchestra patrons this week, for there was a splendid program, brilliantly performed, and a charming soloist, Maria Ivogun, who set forth some remarkable vocalism. Accomplishing some of its finest work of the season, the orchestra and Frederick Stock rendered the Brahms F major symphony with telling effect, each movement in itself a gem of virtuosity; Richard Strauss' tone poem, Don Juan, in a manner that could not be improved upon, and the novelty—Elliot Schenck's tone poem In Withered Garden—with a splendid display of orchestral skill. Schenck's tone poem, which, by the way, was one of the five compositions played in the final contest for the \$1,000 prize offered by the North Shore Festival Association last season, is a happy addition to orchestral repertory. Full of lovely color and imagination, admirably orchestrated, the novelty proved one of the most appealing heard this season, and exquisitely played by Conductor Stock and his men, it met with the full approval of the listeners.

Well remembered for her remarkable work of last season as soloist with the same organization, Maria Ivogun received a most hearty welcome. On this occasion she again evidenced that brilliant vocal display which won her ovation after ovation when first heard here—and in fact everywhere she appeared—and brought down the house with the remarkable beauty of her song. She sang an aria from Mozart's *Il Re Pastore*, the Bell Song from *Delibes' Lakme*, Sweet Bird from *Handel's L'Allegro*, *Il Penseroso* and *Il Moderato*, and others, completely captivating her hearers from the start. A word also must be said for Miss Ivogun's excellent enunciation of the English text, which is another achievement for this interesting artist. Needless to add that she was applauded to the echo after every song, thus repeating her former triumphs on the same stage.

A FREDERIKSEN PUPIL WINS SUCCESS.

When appearing on the children's Christmas program, under the auspices of the Gary Women's Club in Gary (Ind.), on Monday afternoon, December 18, San Porges, violinist, pupil of Frederik Frederiksen, won much success. His numbers included the Sarasate *Romanza Andaluza*, Wieniawski's *Romance* from the second concerto and Sarasate's *Zapateado*.

AMERICAN CONSERVATORY NEWS ITEMS.

In order to encourage its large and ever increasing number of talented students the American Conservatory is offering to those most qualified appearances in concert with full orchestra. The most noteworthy of these events are the Commencement Concert at the Auditorium and the mid-winter concert at Orchestra Hall. The latter will take place Tuesday evening, February 6, at Orchestra Hall. The participants who were chosen in open competition will present movements from piano, violin and organ concertos and arias from standard operas. A full orchestra selected from the Chicago Symphony Orchestra will assist under the direction of Adolf Weidig.

The American Conservatory Symphony Club, a student orchestra conducted by Ramon Girvin, also gives excellent performances and affords advanced students opportunities to appear with orchestral accompaniment.

Karleton Hackett and E. Warren K. Howe will deliver a series of lectures on the voice before the vocal classes of the Conservatory. JEANETTE COX.

Mischa Levitzki to Introduce New Work

His valse in A major, which Mischa Levitzki introduced at his last recital in Carnegie Hall, and which the Ruth St. Denis Company has been dancing all over the country, is becoming the vogue wherever the piano is being taught and played. Prof. Goodman, head of the piano department at the Ward-Belmont School of Nashville, Tenn., reports that "the dominant musical sounds emanating from the fifty-odd piano studios of the school are the melodies of Levitzki's A major valse." At his last Carnegie Hall recital of the season on January 24, Mr. Levitzki will introduce a new composition, a gavotte in classic style, which will shortly be published by Schirmer's.

Erna Rubinstein Enters Ranks of Violin Transcribers

At her forthcoming recital in Carnegie Hall on January 19, Erna Rubinstein will introduce her own transcription of Chopin's posthumous valse in G major. There is a story

connected with this transcription. Erna heard the waltz played by Mischa Levitzki at his last recital. She liked it so much that it immediately appealed to her as offering splendid possibilities for the violin. And Erna is nothing if not industrious. The next morning she had the waltz translated into the violin idiom and the same day she had the violin part as well as the accompaniment all written down. It was a simple matter to find a publisher. Fischer's will soon bring it out and Erna's contribution will surely enrich the literature of violin transcriptions.

BOSTON

(Continued from page 36)

sur l'océan, Ravel; Minstrels and Danseuses de Delphes, Debussy; Triana from Iberia, Albeniz; valse, G flat, and etude, F. Chopin; The Lark, Glinka-Balakiref, and Campanella, Paganini-Liszt.

Of noteworthy mention in this interesting list are Ravel's *Une barque sur l'océan*, which will probably receive its first Boston performance on that occasion, and Triana by Albeniz, which has been played here only once within easy recollection, by Arthur Rubinstein.

Mr. Tillotson has also been heard recently as soloist with the MacDowell Club of Boston, on January 3, the Old Colony Club of South Weymouth, on December 28, and at the Auditorium ball room, January 2.

PHILIP HALE ON STUART MASON'S DECORATION.

When it was announced recently that Stuart Mason, of Boston, the eminent composer, pianist and lecturer, had received from the French government the decoration *Palme Académiques*, in recognition of his attainments as composer of music, and especially as interpreter of old and modern French music, Philip Hale, the critic of the Boston Herald, commented on this acknowledgment as follows:

Mr. Mason richly deserves this honor. Graduated with highest honors from the New England Conservatory, he was not one of those who shout: "What's the use of going abroad to study? I reckon we have in Amurrica just as smart teachers as those uns over thar." He went to Paris, and studied diligently; not merely for a few months. The results of that study are shown in his music. His *Rhapsody on a Persian Air* played at a concert of the Boston Symphony Orchestra, in April, 1921, has a quality not common in compositions by Americans; this music has a delicacy, a refinement, as well as a logical clarity that we associate with the works of the best French composers; it is poetic, imaginative, technically in no way experimental.

FEDERATION CONTEST.

The Massachusetts Federation of Music Clubs announces a contest for young professional musicians, to be held in Steinert Hall between February 15 and March 30. This contest is a preliminary to the biennial contest of the National Federation of Music Clubs to be held at Asheville, N. C., in June. The winners in the State contests progress to the district contest, and the district winners go to the

national biennial. Information about the conditions and prizes will be sent on application to the secretary of contest, Mrs. Charles Stetson, 18 Dunbarton Road, Wollaston; telephone Granite 4757-W. J. C.

International Guild Lecture on Early and Late Schönberg

The earliest and latest phases of Arnold Schönberg's musical development will be presented to the subscribers of the International Composers' Guild at the first of its series of lectures on modern music, Sunday, January 21, at 5 p. m., at Wurlitzer Hall, West Forty-second street.

While theoretical analysis of the composer's output will be made by Carl Engel, head of music at the Congressional Library, Louis Gruenberg, one of the younger American composers, who is an active member of the Guild, will play a group of Schönberg's early pieces.

Arthur Shattuck to Teach

Before returning to England in June, Arthur Shattuck will devote April and May to teaching a class in interpretation at the Institute of Music in Milwaukee. Other guest teachers, who have been engaged by the Institute, are Jacques Gordon and Alfred Wallenstein, first violinist and cellist of the Chicago Symphony Orchestra.

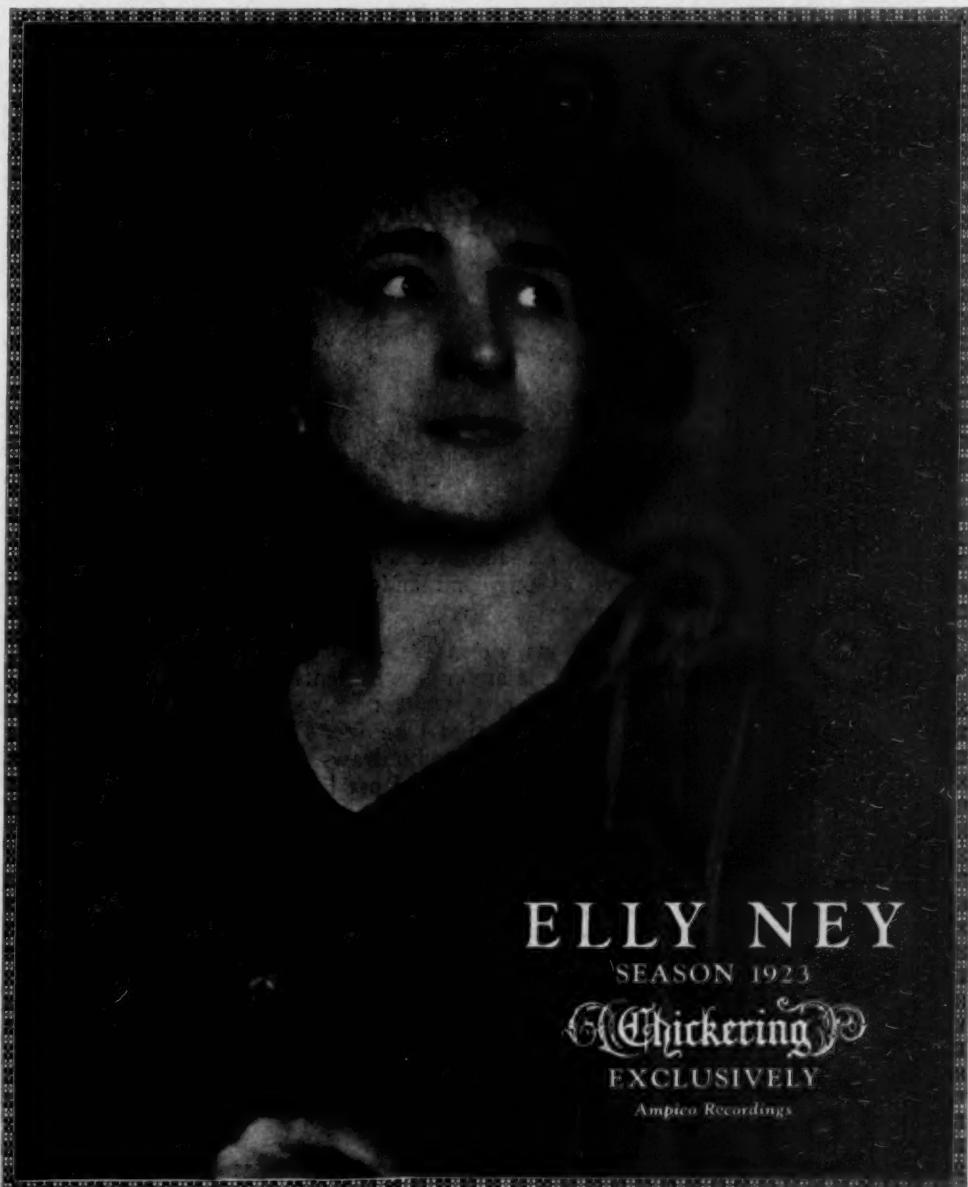
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No matter how well an artist may sing, a lot of the pleasure in listening is destroyed if the little book of words is clutched in her hands; the custom is pernicious and never should have been tolerated in the beginning. Tilla Gemunder prepares her programs with careful thought; the words and the music are memorized; she sings with the freedom of complete confidence that only honest preparation can give. It's a joy to hear her!

W. C. D.

(To Be Continued)



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MY SUMMER IN THE MOVIES

(Continued from page 6)

posed pieces of music, carefully culled, cut, picked out, and dove-tailed together into some sort of logical sequence, so as to appear in the light of a specially composed score. Compositions are chosen, of course, with due regard to the mood of the scene which they are to accompany and are cut down or otherwise mutilated until they occupy the requisite amount of time. The picking out of appropriate music to accompany certain scenes is one part of the job; arranging them in sequential order so they will follow each other naturally is another part of the job, and cutting them so that they shall exactly fit the time occupied by the various scenes is the third part of the job, by some considered the most difficult. All this adaptation requires a careful consideration of key relationships, sometimes even transpositions of keys and the introduction of modulations in order to make the thing sound smooth and natural. Of course an original composition is sometimes introduced. It would be almost impossible to prevent it, for nearly everyone has the composing bug nowadays, even moving picture mu-

sic adapters. So there is frequently a small percentage of original work in these scores; but that percentage is unusually small indeed. I have yet to hear a complete score which was especially composed to accompany a moving picture film.

When I first took the commission to design this accompaniment, I consulted an old friend of mine who does a great deal of this work and is, in fact, quite a pioneer in the field. He gave me a lot of valuable advice, and said, among other things: "Since you will not be given much time to complete your work (as is usual), I would advise you to avoid original composition as much as possible. Resort to it only in case of extreme necessity." Of course, I knew far more about this kind of a job when I got through than when I began, and I can now say, with some authority, that the majority of these scores are a matter of selection, paste and perspiration rather than creation, taste or inspiration.

Having assembled my library, my next occupation was to classify the music according to mood. I bought a blank book and labeled the different pages with the names of all the different moods which one would find suggested in the dramatic unfoldment of the ordinary moving picture scenario. Thus there were sections in my note book labeled joy, grief, anger, hilarity, fight, tragedy, suspense, pensive, mystery, sadness, love, etc. All the pieces of music I listed under one or another of these headings, either complete pieces or single strains. Frequently a single piece yielded two or three strains in as many different moods. All this was noted in its proper place, as well as the key and time signatures.

Before one can actually go to work selecting and adapting music to accompany a moving picture one must not only be very familiar with the story, but also with every incident of it; must be very familiar with the look of the picture (must, in fact, be able to remember it perfectly without seeing it), and must know the exact time (to a second or so) occupied by the various dramatic episodes. This means many days spent in the hot projection room,

looking at the film as it is run off for your benefit, viewing and re-viewing the picture *ad nauseam*. A projection room is a kind of private theater used for rehearsals only. It is a small hall without windows, from which all light is rigorously excluded. Here the film can be run through the powerful magic-lantern-like apparatus and thrown, or projected on a screen, either large or small, and subjected to all kinds of critical emendations. Here sits the director, day after day, occasionally shouting out, "faster!"—"too slow!"—"keep it on eighty, Harry!"—"we'll cut that!"—or "run the last reel through again!" Here likewise sits the musician, stop-watch in hand, getting the time of the different dramatic episodes and saturating himself with the prevailing moods of these different episodes, or picking out on the spot appropriate music for certain scenes.

Someone will say: "How is it possible to correct, alter, or tinker with a picture after it is once taken?" It is this way. Very many more pictures are taken than will be ultimately used; usually many repetitions of the same scene. All these repetitions are included in the original film and when it is run off it is apt to look like a hodge-podge of nonsense to anyone but the director, who usually knows what he is doing. Of these repetitions the best one is retained; the others cut out and thrown away. Frequently whole scenes are sacrificed; sometimes part of a scene, thus shortening the episode; or even only a single view, which occupies but a few feet of film, is cut out. The idea of the director is that somewhere in all this conglomeration of pictures lies the story which he is busy pictorially realizing and that he must so cut his film as to present that story in its clearest and most interesting form. Thus, for our picture, about forty-five miles of film were taken. This had to be cut to about two miles. When I first began to study the picture most of it was in this extensive form; an episode which, in its final form, would occupy but a part of one reel (an average reel being about 1,000 feet of film), would be in perhaps ten or a dozen reels.

This stop-watch business, the timing of the different episodes, was all done for me by a most able assistant, so I didn't have to worry about that. But when I got the time plot in my hands the fun began. I would take my notebook, consult my time-plot and say to myself: "Let me see, I've got to have forty-five seconds of tranquillity in G major, say 4/4 time—then thirty-seven seconds of suspense, say E minor 3/4 time—then fifteen seconds of irritation, 2/4, indeterminate key—then fifty-five seconds of fight in, say, G minor 4/4 time," and so on. After this music was all picked out with relation to the moods of the respective scenes—sequence of keys—contrasting times, etc.—it then had to be cut to fit the time-plot approximately. This can only be done approximately in the studio. Every one in the theatrical business knows that two hours of actual rehearsing with the orchestra in the theater is worth more than a week's work in the studio. Years ago, I myself used to say that incidental music is composed at rehearsal.

All this looks like rather a difficult and complicated job, but it is not so. The most particular and important part of the task lies in the selection of the music—that it may fittingly express and accentuate the mood of the scene which it is to accompany. The minutia of its exact adaptation can be done by almost any musician who is a bit of a composer, has taste and judgment and a little theatrical experience.

The picture was first produced in New Bedford, as was fitting, and the people went nearly crazy with delight to see their own local traditions and history thus theatrically glorified. All the old sea captains—including the one who had charge of the Caribbean Sea expedition—were there and were all "het up" with excitement and interest. The wealth, beauty and fashion of the town were out in full force and indeed, it seemed that the Metropolitan Opera House had nothing on the Olympia Theater in New Bedford that night.

"Low Brows."

The moving picture and its production in America is, today, an immense industry and a good business, but it has very little art about it. Ninety-nine per cent. of it is a seductive appeal—composed of sensationalism, thrills, and vulgarity—the object of which is simply and solely to separate the low-brow from his dollar in favor of the producer. The stories are for the most part what the Germans call *Hintertreppennomane*—that is, back stairs romances, because they are supposed to cater to the mawkish sentimentality, and the love

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of vulgar sensation of mere servants—housemaids, cooks and the like. Yet one cannot help being somewhat surprised and shocked to see the movie audiences in this country, composed as they so frequently are of well dressed and prosperous looking ladies and gentlemen, who have nevertheless only back stairs minds. This proportion is, however, no different in the movie world than it is in the regular theatrical world, as one may see by reading over the theatrical advertisements in any daily newspaper. What cultured persons are interested in is the "art" of the theater, not the theatrical "business," and inasmuch as a noble dramatic art has developed in the past and is existent today (although in necessarily small proportion) I believe that the phenomenon of the movie has in it a fine art potentiality which will undoubtedly be ultimately developed.

It is comparatively easy to explain the popularity of the movie. Most persons hate to think or in any way to use their brains, unless they are absolutely compelled by necessity to do so. And the movie has eliminated even the little thought and attention necessary for the appreciation of a spoken drama. Incidentally there is no doubt but that the movie has cut into the field of the legitimate drama and injured the patronage of the latter. What I particularly find fault with is that it pretends to offer a substitute for the spoken drama and this substitute is by no means satisfactory. At least one-half of the art of the actor is lost, when we do not hear him speak the words, accompanied by appropriate gesture and facial expression; but we get the gesture and facial expression first and then read in a title what he is supposed to have said. All this interrupts the course of the action and even when these titles do not consist of the supposed utterances of the characters, their sudden introduction tends to break up and disorganize the progress of a dramatic scene.

Another most inartistic feature of the movies at present is the introduction of close-ups, i.e., the sudden flashing upon the screen of an enormous portrait of one of the principal characters, or the fantastic enlargement of a minute detail in a certain scene, such as a key, a box or a knife. The idea of the producer in introducing such things is that, as most persons have but feeble imaginations, nothing should be left to the imagination. It might interfere with box-office receipts, which at present are practically the sole object of the movies. Then there is the introduction of entirely irrelevant scenes which frequently have a large pictorial value, but which are in no way connected with what is going forward dramatically. Both these last mentioned practices are, to my mind, most inartistic and tend yet further to make the movie a most unsatisfactory substitute for the spoken drama.

THE MOVIE OF THE FUTURE

No, it seems that from a purely artistic point of view the right subject has not yet been attempted in the movies. As a substitute for the drama, the movie is undoubtedly bad and inartistic for the reasons I have pointed out above, but given the possibilities of moving picture presentation, one can prognosticate its possibilities of future artistic development with considerable interest. First, if we eliminate titles, close-ups and views which, however beautiful, tend to break up the clear and logical progress of the dramatic motive, we have a medium, silent and beautiful and capable of presenting any sequence of ideas which can be apprehended through the eye. Secondly, these sequences of pictorial ideas (dramatic or otherwise) should be accompanied by an especially composed musical score which should express in tones the same sequence of ideas (or rather their musical mood equivalent). Thus the progress of a day in the mountains, in the forest, or on the lake—with all the changes of weather-moods and romantic suggestions, could be easily and beautifully thrown upon the screen. This should be accompanied by a symphonic poem, which should sympathetically and simultaneously express all these varying moods of the day. Or it might be the pageant of the year, with its changing seasons from spring through summer and autumn to winter. (For time is easily extensible or compressible on the screen.) These are poetic subjects, not dramatic, but what an opportunity they offer to the poet and composer for the development of one kind of special movie art.

The French have developed an exquisite art of the stage which is quite distinct from the orthodox drama, yet which is dramatic, fanciful, or comic as the case may be. This is the art of pantomime, in which no words are spoken, but in which the actors express their thoughts and feelings by

gesture alone. They are accompanied by music which accentuates the emotions, the situations, etc., and helps to make all clear. About thirty-five years ago there visited this country a company of these French pantomimists who presented with great success the pantomime *L'Enfant Prodigue*, music by André Wormser. The music was piquant, refined, witty and pathetic by turns and the score was one which even a great composer might have been proud of. Needless to say that the acting was well-nigh perfection. Only those who have seen French actors know just what this means. Spoken words would have been an excrescence; the art was complete in itself and no lack of them was felt. The little comedy-drama flowed merrily along and developed—accompanied by its appropriate and especially composed music—in a most unmistakable and perfect manner. It would seem that here, in the French pantomime, we have a fine hint as to the direction in which the development of a dramatic art of the movies may lie; a new art which should be a joy to dramatic poets and a fertile field of expression to the serious musical composer.

More Indications of Polk's Success in Germany

The appended excerpts from Rudolf Polk's criticisms of his recent appearances in Germany are further indications of the young American violinist's success.

The violinist, Rudolf Polk, appeared with the Philharmonic Orchestra in the overhanging Beethoven Hall. He is an artistic personality which convinces sympathetically through its surety and beautiful tone.—Berlin Boersen Courier, November 3.

Rudolf Polk, who already met with favor at his recent appearance at the City Auditorium, appeared last Tuesday, giving the performance with piano accompaniment by Waldemar Liahoski. The popularity of this violinist with his eminent technique, his sweet singing tone and his style of interpretation in music by Vivaldi, Handel, etc., was proved again by the insistence to give five encores. The extremely elegant Etude of Kreutzer had also to be repeated.—Niederdeutsche Zeitung, November 2.

Rudolf Polk appeared with the Philharmonic Orchestra in the Concerto Gregorian by Ottorino Respighi. Polk played the concerto as beautifully as such a characteristic and monotonous work can be played at all.—Berlin Vossische Zeitung, November 1.

Rudolf Polk played the composition with beautiful vibrato, and small soft tone, technically clean.—Berlin Vorwarts, November 2.

The artist gave the performance of the sonata magnificently with a beautiful softness. In his forte playing, too, he developed in the slow sentences the suspended tones, and full and great the soulful notes built themselves to an overflowing fullness. In the allegro parts his playing became massive and solid, and he interpreted Handel's tone building with an absolute mastery. After Spohr's romantic composition he sought and found an equally lively expression. Often his strings sounded as if the artist looked longingly and dreamed into the distance as if to recall to himself recollections of happier times, and at such times a feeling of mastered emotion went through the hall. He then carried us back to reality with works of splendid brilliant technique as can only be given by a finished artist.—Hessische Post, November 18.

Polk, whose bearing stamped him as a born American, is without question, a violinist who ranks first and worthy to be placed on the side of the greatest of our time. The evening was for him a full artistic success. We hope to hear this artist again soon in a concert.—Kassel Nachrichten, November 18.

The violinist, Rudolf Polk, who played last evening before a most appreciative audience, entered with love and fullest understanding into the beauty of Spohr's ninth violin concerto, the one of which the great violinist, Petri, said: "It would be the ambition of my life to play it perfectly." Polk gave the allegro in the passages clearly and fluently, underlined the cantilenes with warmth, put soulful feeling and blossoming tone into the deep beauty of the adagio, and revealed in the rondo his mastery of the difficult double-stopping and staccati, in a well developed clearly played technique. The art of this violinist leads not only to the purely technical but he gives especial worth to clearness and beauty of tone.—Kassel Tageblatt, November 18.

Rudolf Polk will also belong to the admired great ones. The advance notices spoke of a genuine art and a faultless tone. That is what one expects from every concert giver. But here we met with much more. This American violinist with his Spanish appearance and his German name, has real artist's blood in his veins. In the Handel sonata he gave the glorious slow measures with a simple greatness and broad full tone, the allegro with light rhythmic and sure hand. What his bow is capable of in velvet fullness and brilliant soulful temperament, and energy, he reveals in the ninth violin concerto by Spohr. When Rudolf Polk comes again he will not only have success but also a full hall.—Kassel Zeitung, November 18.

This Respighi concerto really shows what musical and spiritual qualities Polk possesses. He succeeded with the assistance of Wolf to convince us completely with this work. In Bruch's Scottish Fantasy, he strengthened this impression also regarding beauty of tone and technical nobility.—Berlin Morgenpost, November 9.

The beauty of the work was brought out much more brilliantly when it was played by Polk with complete poetry and technical finish.—Berlin Tageblatt, November 4.

The Rikers in Joint Recital

Franklin Riker, the tenor, composer and singing teacher, and his wife, Lois Long, soprano, gave a recital December 28, at Statesville, N. C., which was an undisputed success. The Statesville Daily spoke of it as follows:

"Radiant and beautiful as ever, Mrs. Riker delighted her audience. . . . Her singing was illumined throughout by a spirited intelligence. . . . Mr. Riker managed to choose an uncommonly pleasing list of songs. . . . His singing was faultless, which is not to suggest that it was mechanical. He makes each number an individual matter, interpreting with great care."

Mr. and Mrs. Riker returned to New York the first of the New Year and have resumed their professional work.

Listeners-In Heard Saenger Demonstration

Listeners-in, on Saturday evening, January 13, between seven-thirty and eight-thirty, heard a fine radio concert given at the Tarrytown Station, WRW, by Phradie Wells, soprano; Paul T. Flood, baritone, both pupils of Oscar Saenger, assisted by Mrs. Flood, pianist. A demonstration of the Oscar Saenger Vocal Training Records was also given, while Mr. Saenger made an address, and besides singing their various groups, both singers helped with the demonstration. Miss Wells, who has been with the United States Opera Company, has a beautiful soprano voice, and Mr. Flood, baritone, sings with style and finish.

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"The book is simply admirable; I can say no more and surely can say no less."—PERCY GOETSCHUIS, Institute of Musical Art, New York City.

"Your book certainly meets the great need of High School harmony teachers. It is unique."—HAZEL M. SILCOX, Department of Music, Carthage College, Carthage, Ill.

"I am sure that the sale of your book will exceed your expectations. I am already passing it round in the Junior High Schools."—GLENN H. WOODS, Director of Music, Oakland, Cal.

"I find satisfaction in the clear and effective work in correlating keyboard and ear-training with writing."—G. S. DICKINSON, Department of Music, Vassar College, New York.

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RUTH KLUG PLEADS FOR A HIGHER PROGRAM STANDARD

Having Recently Returned from Abroad, She Finds German Art Declining—A Strong Advocate of Non-Professional Chamber Music Work

Ruth Klug had just returned from Germany, where she had been studying industriously and appearing successfully, and I was curious to know what her reaction would be. Would she be like a certain young friend of mine of some twelve summers, who confided to me that the very first thing she did when she came back to America was to take in a whole set of moving picture shows?

"Why the movies?" I questioned, sympathetically, remembering a similar experience of my own when good American ice cream sundaes were the objective.

"They wouldn't let us children go to the movies over there," solved the mystery.

But Ruth Klug evidently had no hankering after such little tin gods, to judge from her occupation when we met. It was James Harvey Robinson's *The Mind in the Making* that she was reading, and she admitted that she was "terribly interested in it."

"I am reminded of H. G. Wells' *The Secret Places of the Heart*, which is a favorite of mine," she continued. "I have always been fond of reading, but I never seemed to accomplish much until my stay in Germany, when I read a great deal."

GLAD TO BE BACK AGAIN.

"How does it feel to be back in these good old States again?"

"Very good, I can tell you, and I am so pleased and proud of our country and the way it is growing, musically speaking. Even in the short time I have been away I can see a change in the musical atmosphere. There is more interest displayed. Why I noticed not long ago that at the Capitol Theater the *Heldenleben* was played—and not only played, but enjoyed! That fact speaks for itself.

"America talks about being 'young in art.' Perhaps the Indians are, although even that is a matter of controversy,

for while it may be decidedly different, who shall say that their art may not be as old as that of Europe? Those Europeans who settled this country were not exactly savages. Instead, they possessed the European heritage and culture and tradition.

"Oh, I know that most people say that the industrial growth of the country has caused the artistic growth to suffer. I very much doubt whether that is the real cause. There has been a tremendous industrial development in Sweden, Norway and Denmark, but still Germany looks up to their art, and there is a wide interchange of ideas between the universities of those countries and Germany.

"I think the real trouble lies in the way the general public regards music—something to play with, a mere pastime, something that is very nice for women but hardly the thing for men to do. Instead of being put into the category of a sport, music should be a real part of our intellectual life. It is not a thing for odd moments—something to be sandwiched in between a ball and an afternoon tea. Certainly, it is not effeminate, but is big enough and virile enough to offer tremendous interest to everybody—men and women alike. After all, it seems to me that our esthetic life is, in a great measure, our psychological life."

"And what about American talent?"

MORE TALENT IN AMERICA.

"I believe that there is more talent in America than there is perhaps in any other place in the world. Excellent talent it is, too. It has been especially noticeable of late, for Europe has been overrun with American students whose musical talent is tremendous, but whose musical education is sadly lacking. A large number of them have been practically youngsters, but the mere fact of age bothers them not at all. Many of them come alone, with a courage born of earnest conviction, and they stumble along for a while until they find their particular niche and their talent begins to shine forth.

"That is one wonderful thing about America—its ambitions and enthusiasms, the confidence in itself and the feeling it inspires in others that, once started, nothing can swerve it from its objective. And this applies not only to the country, but also to its inhabitants."

LACK OF MUSICAL EDUCATION.

"You spoke of a lack of musical education."

"Exactly. The average American studies the piano, or the violin, or the voice, or composition, but seldom is this list of studies joined with the word 'and.' The ambition, the intensity is there, but there is a lack of thoroughness. Now the average European, of the same age, same general station in life—in other words a parallel case—may not have the same talent, but he has enjoyed a well rounded and thorough musical education. They do not play with the idea of a debut and a concert tour at the end of the study. It is a means rather than an end, and for them study never ends.

"I have noticed this particularly in Germany. There every one knows about music—not simply those who have manifested a real talent in its direction, as it is here. They know musical literature. They go to concerts with that in mind rather than for the purpose of hearing a special artist. Here, there is a mad rush to hear artists; there, it is a desire to hear the works on the program which attracts. In New York there is a tremendous concert audience, made up of two elements; there is the average audience, composed of people who make it a habit to go to concerts (you will always see them) and then there is the general audience, consisting of those who only go occasionally and then to hear some particular artist. In Germany, everybody goes to concerts—but not to every concert. They use discrimination in their choice.

"Another thing which helps in the creation of musical atmosphere abroad is the general participation of every one in musical matters. While in America the people carry out their idea by watching football, baseball and other games, in Germany they get together and play the games themselves. It seems to me they take up things with more intensity there. If one does not play well that does not hinder his playing. He plays just the same and studies musical literature. Here, instead of studying themselves,



Balazs Photo

RUTH KLUG

people relegate that to those who have talent—or think they have."

A REMEDY SUGGESTED.

"Have you any particular remedy in mind?"

"There ought to be more chamber music played at home, as you find it in Europe. There not only do the great artists get together for ensemble work, but also students and those who are professedly amateurs. In other words, what we need is more non-professional ensemble playing. There is a man on Staten Island who has a wonderful chamber music library and very often he invites groups of students and amateurs out to his home for a happy day spent playing over this music. He is the only one I know of here, but in Germany that is quite the general custom.

"That is one of the things which makes up this intangible something which, for lack of a better word, we call atmosphere. In the ordinary homes abroad, one finds excellent musical libraries, and people use them; they're not just there for show. Here we are very apt to let the phonograph and the reproducing piano do all that for us. It is not so important how much better one plays than another as it is to play.

"There is no reason why we cannot have this atmosphere here, and I do think it will come with the acceptance of music as a tremendous factor in our lives, instead of the casual pastime it is now rated."

SCHOOL WORK OF GREAT ADVANTAGE.

"Don't you think our schools are doing excellent work in that direction?"

"The idea of working through the school is wonderful and I am sure it will bring music closer to the home. I also think that the organizing of school and civic orchestras is splendid and it is an idea that I hope will spread, but I still maintain that the musical hope of the country lies with the students and amateurs.

"Another way in which I think we can improve would be through the raising of the standard of programs. By that I do not mean whole programs of Beethoven. Neither do I mean long programs. The ideal would be shorter programs, carefully worked out and consisting of pre-eminently worth while works.

"And the same idea should be worked out regarding talking machine records. It should not be merely a selling of the artist's name, regardless of what the artist chooses to sing.

"Please don't think that I am belittling the power of personality. I recognize that as long as there is human intercourse there must be personality. But just because one has a fine personality is no excuse for making it the vehicle for inferior works."

AMERICAN STUDENTS ABROAD.

"I'm afraid you don't like us much any more!"

"It is not a question of liking, for I am an American, and because I am, I can say things we don't like to hear the outsiders say. But just let me tell you that the Germans are getting the biggest surprise of their lives now at the splendid talent of the young Americans who are coming over and studying. You see, Europe does not know what tremendous strides we are making musically.

"Please do not misunderstand me! I do not take up any brief for Germany at all. As a matter of fact, I think that German art is declining. Germany has a tremendous musical tradition, and yet in Berlin, which was formerly the music center, the interest of the people is being attracted to other things and they are becoming commercial and industrial—a condition which they should not accept.

"Of course, these are all just my personal opinions. And before we part there is one thing I would like to say regarding the American artist, and that is, to commend his generosity. There is far less professional jealousy here than in Europe. I really do think so. The only time that the European artist loses that sense of rivalry is when he is one of an ensemble."

H. R. F.

Program Announced for Morning Choral

The Morning Choral announces a musicale-dansant to be given at the Hotel Astor the afternoon of January 20. Kathryn Platt Gunn, violinist; Isabel Franklin, soprano; Joseph Mezo, monologist and humorist, and Minabel Hunt, accompanist, will appear in a most interesting program, on which will be featured three Mexican songs by Frank La Forge. The entertainment will be followed by dancing.

"THE DIFFERENCE"

(See MUSICAL COURIER, December 21, 1922, page 53.)

Apparently the gentlemen mentioned in this report of a discussion concerning vocal methods are not aware that they are considering features of special importance in voice training identified with the original teaching of the Bencheley System of Vocal Study, by the founder of this innovation, in technical practice—physiologically considered.

From reference to the contents of the books mentioned the undersigned has reason to judge of the nature of the contents of one of the books mentioned.

Appropos the statement concerning "Interference," a quotation from a Bencheley Record, published and distributed some years ago, reads as follows: "The motive of tone production as described (one of the important findings of this method) is unhampered (free from) by coercive interference of vocal factors which more completely energize the developed singing voice." Another paragraph reads: "Breath pressure as required to sustain the developed singing voice, stimulates the action of energizing vocal muscles which should remain relatively passive in the process which insures unimpeded vocal resonance and unhampered development of vocal beauty."

The attention of the MUSICAL COURIER readers is directed to an article by Charles J. Trailor, Minneapolis attorney (see MUSICAL COURIER of January 4), which gives information concerning this method. This article was published in the Minneapolis Times, February 23, 1921. The (forthcoming) article by Dr. E. T. Gibson, Minneapolis specialist, published in the Minneapolis Times, March 2, 1921, also gives important information concerning the method.

As devised and formulated by the author, this method includes a systematized and exact system of pianissimo technical practice in physiological accordance with the basic truths of vocal science. Vocal science is a distinct branch of vocal study, continuity of which should remain uninterrupted during the process which assures certainty of technical voice control.

This system of technical practice as described by the author is attracting the attention of foreign musicians as indicated by further communications from London—addressed: The Bencheley System of Vocal Study. Devised and formulated for personal use—this method was not advertised by the author until notification of the (alleged) appropriation and use without public acknowledgment of the source from which knowledge of the method was obtained.

Listed in "The International Who's Who in Music" under its legitimate title, this method is now advertised from its original and legitimate source.

*Misstatements concerning the method are noted and referred to legal authorities in charge of the interests of the founder of this vocal method.

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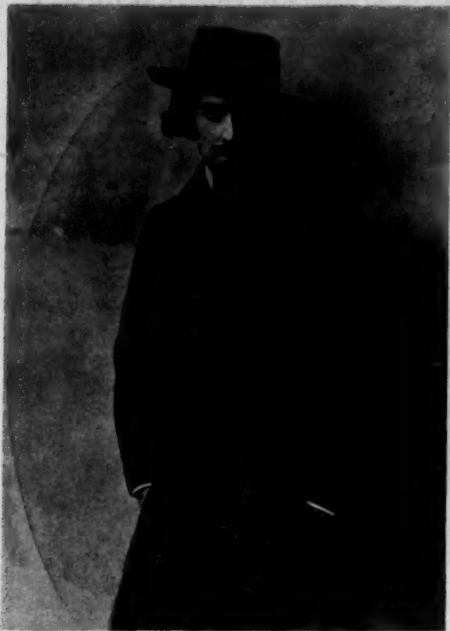
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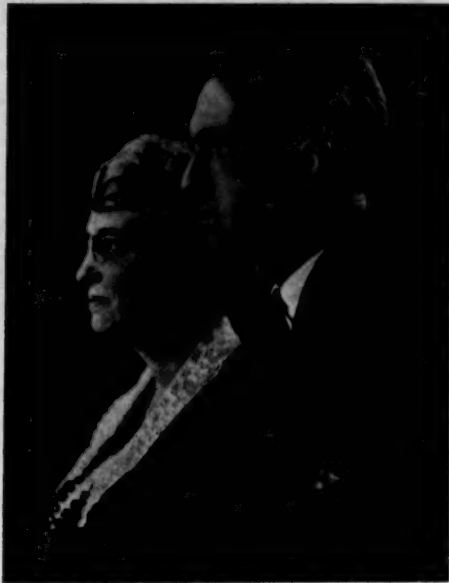
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ANGELO MINGHETTI,

tenor of the Chicago Civic Opera Company, as Rodolfo in *La Boheme*. Mr. Minghetti will sing with the company, beginning with the week of January 21, in Boston. (Photo by Moffett)



PAUL SNYDER AND MARY WOOD CHASE.

On December 31, Mr. Snyder, a professional student from the class of the latter, played the first movement of the Tchaikowsky concerto in B flat minor, with the Chicago Civic Orchestra, Frederick Stock conductor. Mr. Snyder gave a splendid account of himself, reflecting much credit upon the training that has been his, and winning the favor of the large audience. (Photo by Cornish-Baker)



ELEANOR ELDERKIN,

young soprano, just engaged for leading roles at Havana with the Cosmopolitan Grand Opera Company. Miss Elderkin has prepared for opera with Dr. Daniel Sullivan, and was engaged direct from his studio. (De Mirjian photo)



HAROLD VINCENT MILLIGAN.

During the four Sundays of January, at half past four in the afternoons, the Park Avenue Baptist Church—formerly the famous Fifth Avenue Baptist Church—is to inaugurate an experimental series of musical vespers which promises to be of exceptional interest. Harold Vincent Milligan, the organist of the church and director of its musical activities, has arranged the programs for the series, which aims at emphasizing the religious element in the music of various periods and schools. Each concert will be a religious service expressed solely through the medium of music. A soloist of the first rank will be presented, in addition to the organ program. Helen Jeffrey, violinist; Livio Manucci, cellist; Cecil Arden, mezzo-soprano, and Mildred Dilling, harpist, are to appear in this capacity. John D. Rockefeller, Jr., who is closely identified with the activities of this church, has signified his intention of being present at the recitals. He has done much to make the experiment possible, and if interest in the first series warrants, it is planned to make *The Ministry of Music* a permanent feature of the Sunday worship.



NEW YORK'S ONLY WOMAN MUSIC CRITIC.

A new portrait of Katherine Lane Spaeth, painted by Arthur R. Freedlander. She has been on the editorial staff of the *Evening Mail* since 1918, having charge of music for that paper. Her busy career includes writing special articles for magazines, short stories, a novel, *Retaliation* (almost finished and bid for by two publishers), managing an occasional symphony concert, writing interviews with Strangler Lewis or Suzanne Lenglen, and flitting off to Paris, where she is now, for a week or two of rest and change—more change than rest, perhaps.

MARCEL DUPRE,

French concert organist, whose tour in America is proving immensely successful. His recitals on the Wanamaker organ, season 1921-1922, were so successful that it led to this tour, 1922-1923, and everywhere the young organist has appeared he has been pronounced a genius. Organist of a church in Rouen, France, at twelve, he won prizes at the Paris Conservatoire at the age of nineteen, twenty-one and twenty-three. When but twenty-eight he won the Grand Prix de Rome, becoming organist at Notre Dame at thirty. He is well entitled to be called "Master of Masters" in the art of improvisation. His next appearance in New York will be on Wednesday afternoon, January 31, at Wanamaker's auditorium, followed by two more recitals on later dates. (Photo by Hall)



JULIA CLAUSSEN,

photographed in her home the day following her New York recital, with some of the flowers she received. (Photo © by Underwood and Underwood)

Mr. and Mrs. Why Arouse London's Favor

The recent recital given in London by Greta Rost (Why) and Foster Why attracted a capacity house and resulted most successfully for this artistic couple, who are under the direction of Daniel Mayer Co., Ltd. Although Mr. and Mrs. Why have only been in London for several months, they have been cordially received at each appearance. Their next recital in the English capital is scheduled for today, January 18.

Following are a few of the excerpts from their English notices:

"Both performers had big voices. Miss Rost whose beautiful voice was free from all the usual throatiness of con-

traltos, showed good musical feeling when she sang Schubert and Gretchaninoff. Mr. Why—his middle and low notes were excellent, his delivery free and unrestrained," said the Musical Times. According to the Westminster Gazette: "Both have good voice, singing artistically." The Referee calls their voices "fine" and the Daily Mail spoke of the joint recital as being "much enjoyed." Other criticisms were:

Each artist has a fine voice—the former contralto, the latter bass. They each showed freedom of production and boldness of attack that attested to wide experience. Miss Rost accompanied her-

self in the majority of her songs and also Mr. Why's, in each case proving herself a clever and accomplished pianist.—Musical News and Herald.

Both have naturally excellent voices. The choice of music was very varied and some of it seldom heard—as Malediction from Halevy's La Juive, etc. All of which were well suited to Mr. Why's sonorous and flexible bass-baritone. The recital was well attended and both artists well received.—Lady.

Her fine contralto was far better employed in operatic numbers. She was her own fluent accompanist and acted in like capacity for Mr. Why, between whose singing and her own there are points of resemblance . . . with all his natural equipment, as exemplified in a bass-baritone voice of ample resonance and power.—Telegraph.

Greta Rost achieved the unanimity between voice and piano part that is often wanting by acting as her own accompanist. And her easy, fluent playing, not less than her taste and style of singing, testified to thorough musicianship. Miss Rost, who comes from the States, has a fine contralto, warm and rich and well extended. Foster Why, Miss Rost's associate in the recital, is also a singer of parts. His bass-baritone is ample in volume and dramatic timbre. Accordingly, he was at his best in such things as O Ruddy! Than the Cherry, etc. His singing of Mephisto's serenade out of Faust, as an encore, won him a big popular success.—Era.

Music Teachers Adopt Clark's "Fake"

Resolution

The resolution, proposed by Kenneth S. Clark, of Community Service and secretary of the Committee of People's Songs, was adopted unanimously by the M. T. U. A., at the convention held at the Hotel Pennsylvania, New York, a fortnight ago. This resolution concerned itself with the fake music publishers of the United States, and read as follows:

"Whereas, the Music Teachers' National Association deplors the evil practices of the fake music publishers or song sharks, as revealed in the investigation of William Arms Fisher, and described by him in his address before this convention, be it

"Resolved, that the Music Teachers' National Association endorses the campaign started by the Better Business Bureau of the Music Industries Chamber of Commerce to warn the amateur song writers against the dangers of dealing with these fake music publishers, and it pledges its aid in giving such publicity to the campaign as may help in stamping out this song-writing swindle."

Curci to Give Reception for Fiancee

On Saturday afternoon, January 27, Gennaro Mario Curci will give a reception in honor of his fiancee, Elvira Caccia, a young Italian actress who has had considerable success both in Europe and in guest performances with various Italian companies in New York. Miss Caccia is the niece of Cavaliere Emanuel Gatti, a well known Italian actor, and made her debut on the stage at the age of five, when she showed such talent that her uncle took her under his wing and made her a member of his company, until she became his leading woman.

Miss Caccia, still in her early twenties, has had a number of offers to go on the English speaking stage, but being a serious student, she has refused all of these until she has mastered the English language. After her marriage, Miss Caccia will continue her career, first devoting a little time to study of the English stage. She is an exceedingly intelligent young woman, having a good knowledge of literature and music, which no doubt was one of the things that

attracted the attention of Maestro Curci. Too, she is considered an Italian beauty, having won first prize at an Italian beauty contest held at Carnegie Hall on October 15



ELVIRA CACCIA

last. Incidentally, that night Miss Caccia and Mr. Curci met for the first time—and the recent announcement of their engagement is the outcome.

Roselle Soloist at Final Blackstone Musical

Anne Roselle, soprano, has been resting and spending the holidays at her home in New York after filling numerous concert engagements in the Middle West during the latter part of November and early December. On January 9 she returned to Chicago to appear in joint recital with Guy Maier and Lee Pattison at the closing concert of the Blackstone Musical Mornings.

Althouse Already Booking for Next Season

Paul Althouse, tenor of the Metropolitan, is already booking for next season, Williamsport, Pa., being the latest city to contract for his services.

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ACROSS THE COUNTRY

Birmingham, Ala., January 4.—A feature of the sacred holiday music was the song service at the Lyric Theater, under the auspices of the Independent Presbyterian Church. The chorus of fifty trained voices and well known soloists gave a program of carols and anthems.

The cantata, *Life Everlasting* (Matthews), was admirably rendered on Christmas Eve by the choir of the Church of the Advent. Ferdinand Dunkley's capable handling of the organ added much.

Genevieve Pitot, pianist, whose home is in New Orleans, appeared in a matinee recital during Christmas week at the Jefferson Theater, under the auspices of the Birmingham Music Study Club. Miss Pitot is from the Paris Conservatoire, where she was for several years a pupil of Cortot. The large audience that attended her recital was fascinated by her interpretations of Debussy, Ravel and Albeniz.

Federation Day was observed by the Birmingham Music Study Club, December 28. Emma McCarthy gave an informative talk about the State Federation's plans and the coming State convention in Montgomery. Mrs. George Houston Davis, second vice-president of the National Federation, talked most interestingly of the recent meeting in Philadelphia and of the National Biennial which will convene in Asheville, N. C., in June.

The Treble Clef Chorus rendered a well selected program in Cable Hall just before the holidays, under the direction of Edna Gockel Gussen. A. G.

Boston, Mass.—(See letter on another page.)

Cheyenne, Wyo., January 8.—Josef Konecny, violinist, made his second appearance on December 11 at the high school auditorium. The concert was given under the auspices of the high school music department, Florence Flanagan, supervisor, the object being to raise funds with which to purchase a grand piano. A students' recital was heard in the afternoon and was well patronized. The second program followed in the evening. The audience fell far short of what it should have been, considering the fine program offered by the artist. The audience made up in enthusiasm what was lacking in numbers.

On Thanksgiving eve an operetta was staged at the Princess Theater, sponsored by the Help One Another Club, in order to finance the extensive charities of the organization. John T. Hall of the Rogers Producing Company managed and presented All Abroad to audiences which filled the large theater at both matinee and evening performances. A cast of leading singers—Mrs. Maurice Collins, Mrs. James Mackay, and J. F. Simmons—was supported by a chorus of 200. The undertaking was successful financially and musically.

Carl A. Jesse, Musical Bureau head of the Cheyenne branch of the Western Conservatory of Music, directed a creditable concert on December 21 at the high school gymnasium. Twenty-five men and women compose the personnel, and the chorus sang a varied program in an acceptable manner. The organization, called the Choral Club, has made a fine beginning. Mr. Jesse came to Cheyenne only last spring and has since been actively identified with the musical life of the city.

Excellent music was prepared by the churches of the city for the holiday services. The choir of St. Mark's Episcopal Church, double its regular size, sang portions of Handel's Messiah, directed by Mrs. James Mackay. The solos were sung by Gladys Kleinke, soprano; Mrs. Mackay, contralto; Rev. Charles A. Bennett (rector of the church), tenor, and W. S. Hays, bass.

At St. Mary's Cathedral Millard's mass in G was sung at the midnight Christmas service and was repeated on New Year's day. Mrs. T. Joe Cahill is organist-director, and the choir is a male organization of splendid quality. The cathedral has a seating capacity of more than one thousand. The personnel of the choir includes Arthur Bachmann, Bart Tose Victor Haar, Roy Laughlin, William Keating, Edward Green, Oscar Lamm, Roy Dineen and James Cooper. W. L. L.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Erie, Pa., January 1.—The Erie Symphony Orchestra, Henry B. Vincent, conductor, gave its second concert of the season at the Park Theater, December 31. The soloist was Amelia Umritz, pianist, whose home is in Erie and who is doing advanced work at the Chicago Musical College. Her contributions to the program were Andante spianato and Polonaise (Chopin), Gnomes (Liszt) and rhapsody in C, Dohnanyi. The orchestral selections were Peer Gynt suite (Grieg), Prelude (Jarnfeldt), Firefly (Friml), two Indian Dances (Skelton) and symphonic poem, Finlandia, by Sibelius. The subscription of generous local patrons made it possible to offer several hundred free seats to the general public.

A piano recital was given by Sergei Rachmaninoff, December 4, in the Erie Arena, on the Artists' Course, auspices of Eva McCoy. He was greeted by a large audience.

Another concert under the same auspices was by Alberto Salvi, harpist, December 11 in the Park Theater. The lengthy program, containing numbers by Grieg, Beethoven, Chopin, Schubert-Liszt, Tedeschi, Dizi, Poentix and several of his own compositions, left the audience with a desire for more and no one would leave until several encores had been played.

Just before going on the rocks the United States Opera Company presented The Valkyries at the Park Theater. Although the best artists of the cast were reserved for the following night in Cleveland, the performance here had applause for the singing of Rudolph Young as Siegmund, Maria Korff as Sieglinde, the chorus and the splendid orchestra.

John McCormack appeared at the Arena, December 2, under the auspices of S. Gwendolyn Leo, before an audience of about 2,500 persons, delighting them with a program of classics, art songs and Irish ballads. He was assisted by Rudolph Bocho, violinist, and accompanied by Edwin Schneider.

Many local musicians have made good showings in recent concerts. Georgia Brevillier, contralto, and Lois Berst,

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pianist, gave a program before the College Women's Club at the December meeting. Mrs. Brevillier disclosed rich vocal resource and interpretative gifts in songs by Kramer, Carpenter, Ferrari, Sinding and Novello. Mrs. Harry Burton Boyd was accompanist. Matching her intellectual talent with brilliant technical ability, Miss Berst gave fine interpretations of the Gluck-Brahms gavotte, nocturne by Field, Cradle Song, Leginska, and selections by Beethoven, Granados and Dett. Miss Berst recently studied with Leginska in London.

The Erie Festival Chorus, recently re-assembled by Morris Gabriel Williams, gave its first concert of the season, pleasing a critical audience with excellent choral work. Mrs. Lamont Feist, contralto; Mrs. W. K. Bayer, Mrs. E. J. Billa, Theresa Mozdy, sopranos, and John Connor, tenor, were the soloists. Accompanists were Isabel Paterson and Grace Greenman-Chapman. The chorus will give a mid-season concert in February and the conductor is making extensive plans for a spring festival.

The choir of the Central Presbyterian Church gave a very successful performance of The Messiah with full orchestral accompaniment, under the direction of E. A. Haesener, on December 17. The soloists were Mrs. Leo Gruenwald, Mrs. C. K. Schaaf, Addie Humphries, Marjorie Vale, sopranos; Anne T. Wilson, Mrs. D. G. Evans, altos; Bruce Morrison, tenor, and E. A. Haesener, bass.

The newly organized chorus of the General Electric Company made its debut recently in a concert directed by Wilson Root Bushnell, with Edna Indermaur as soloist. Miss Indermaur played in her solo numbers and the chorus made a creditable showing for so new an organization.

E. A. Haesener, vocal teacher, presented the following trio of sopranos in recital recently: Mrs. Leo Gruenwald, Mrs. C. K. Schaaf and Mrs. C. W. Gebhardt.

George Ahl, violinist-composer, of Berlin, gave a recital recently in Masonic Hall. He was assisted by Mrs. J. H. Neeld, violinist, and Peter Le Sueur, accompanist, both from Erie. M. M.

Grand Forks, N. D., December 31.—The University Philharmonic Society opened its season at the Metropolitan Theater under the direction of Fred A. Beidleman, with Belle Porter Barton, soprano, as soloist. The program was of superior caliber and reflected the intelligent and careful guidance Mr. Beidleman is giving the body of students and amateurs. Haydn's symphony in D major received an excellent reading. Shorter numbers, the Kreisler Liebeslied, Sarabande (Carl Bohm), airs from Faust, and a Strauss waltz, were much enjoyed. Mrs. Barton revealed a soprano of excellent quality, particularly appealing in its upper register. Her numbers were My Heart at Thy Sweet Voice, from Samson and Delilah; Liddle's Now, and Rain (Curran). Mrs. Beidleman gave her very efficient accompaniments. M. L.

Green Bay, Wis., January 2.—Mozart's mass in B flat was rendered by the choir of Christ Episcopal Church under the direction of Alex. Enna and the organist, Ralph Smith.

The Christmas music at St. Patrick's Church, Mrs. John

Whitney at the organ, included Kyrie, Gloria and Sanctus from Mozart's twelfth mass, Credo and Benedictus from Gounod's mass and Agnes Dei (Loescha).

The Nativity Mass by Bruno Oscar Klein was sung by the chorus choir of St. John's Church under the direction of Norbert Roy. Mrs. Walter Larsen presided at the organ and the Larsen Orchestra assisted.

The augmented choir of the Baptist Church lately rendered a cantata by Ira Wilson. Soloists were Mrs. Norbert Roy, Mrs. T. T. Phelps and Howland Fisk. The organist is Norbert Roy and the director, Earl Fisk. M. L. N. L.

Greensboro, N. C., December 28.—Balfé's opera, The Bohemian Girl, was performed by the Guilford College Choral Society, December 13, under the direction of James Westley White. The chorus of fifty voices gave a splendid account of itself, the work being characterized by precision of attack and good tonal balance. Beatrice Lynn Byrd, soprano, sang the title role with style and pleasing quality of voice. Mrs. E. C. Caldwell sang the music of the Gypsy Queen with dramatic intensity and emotional insight.

J. Foster Barnes, baritone, took the part of the Baron effectively and Gurney Briggs was in the leading tenor role. Mrs. Robert Dann was accompanist for the performance and was thoroughly adequate.

The first number of the Greensboro Concert Course (Mrs. Lessie Lindsay Wharton, manager) was given at the National Theater by Claire Dux, soprano, and Alberti Salvi, harpist, with Herbert Goode as accompanist. Featured on the program were the two last numbers, sung with harp accompaniment. They were Sylvelin (Sinding) and the Bach-Gounod Ave Maria. Salvi was entirely successful in fulfilling the expectations of the audience. A bit of local interest attached to the concert is the fact that Herbert Goode, Mme. Dux's accompanist, formerly lived in Greensboro for some time and has many friends here.

Another soprano appearing recently was Evelyn Scotney, who was heard at the Greensboro College for Women. Mme. Scotney's assistants were Maxmillian Rose, violinist, and Elvin Schmidt, accompanist.

Frieda Hempel gave her Jenny Lind program, December 20, with Coenraad Bos as accompanist and Louis P. Fritze, flutist. It was the most inclement night of this winter, but a large audience filled the Municipal Theater. As usual she won rounds of applause for her artistry, singing and exquisite appearance. The concert was fostered by the League of Women Voters.

The Euterpe Club presented a program of Christmas music at the home of Mrs. E. S. Wills. A double quartet, composed of E. S. Teague, E. S. Wills, E. C. Caldwell, Tillie Morlock, Benjamin Bates, Leonard Hurley, C. B. Shaw and J. Foster Barnes, gave several selections. Mrs. Cummings

(Continued on page 54)

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which is not only a splendid piece of work, but is also remarkable in the respect that the Baroness Von Maydell, who made the silhouette, did so from memory, as the pianist did not sit for her at all. The Baroness has cut silhouettes and painted portraits of most of the European nobility and royalty.

Many students and admirers of Ethel Leginska have drawn a red line around February 20 on their calendar and are anxiously awaiting that date. It will mark the first New York recital at Carnegie Hall in some three years of the English pianist, whose reappearance to the American concert stage will be enthusiastically welcomed. During her retirement Leginska has devoted nearly all of her time to composition—the main reason for her withdrawal—to teaching, and recently to a limited number of European appearances. Last year, however, she gave two joint recitals in New York and several concerts on tour, but now she will devote several months each year to a concert tour over here, having transferred her permanent home to England.

Concerning the prospects of another tour in America, where she is a great favorite, Leginska was very enthusiastic and said she looked forward to January 30, when her tour opens at the Arcadia in Detroit, after which some of the principal cities she will visit are: Lansing, Flint, Boston, Washington, etc., the tour winding up on March 6 when she will appear at the Town Hall, New York, in a joint recital with Leo Ornstein, under the auspices of the International Composers' Guild, sailing several days later for Europe.

Mr. Ornstein and Leginska have been engaged to give a two-piano concert in Paris, after which Leginska will go to Nice for a recital, immediately afterwards returning to London for another. Following that date, she will concentrate on finishing her big suite for orchestra, which will be performed in London next winter.

During the ten months that Leginska was in Europe, she played with great success in London, Berlin and Florence. The MUSICAL COURIER has printed reports of these various appearances, so at this time it is not necessary to dwell at length upon the manner in which her work—both as pianist and composer—was received.

On July 6 last, she gave a concert of her own compositions at Aeolian Hall, London, consisting of four poems for string orchestra, played by the Philharmonic String Quartet; three songs—Dunsany, the Gallows Tree and In a Garden, sung by Mirsky, baritone; fantasy, From a Life, for two flutes, piccolo, oboe, two clarinets, bassoon, two violins, viola, cello and piano; four songs—Kalte, At Dawn, Yellow Head and Sorrow, rendered by Carmen Pascova; piano solos—the Gargoyles of Notre Dame, Danse d'un petit Bouffon, Cradle Song, At Night (an Etching) and Scherzo, played by Leginska, and Six Nursery Rhymes (songs)—Jack and Jill, Three Mice Went Into a Hole to Spin, Sleep, Baby, Sleep, Gorgy-Porgy, Little Boy Blue and Old King Cole, sung by Elene De Frey. The concert aroused much interest and was very well received.

Ildebrando Pizzetti, the famous Italian composer, arranged a concert in Florence on October 30, 1922, to introduce Leginska as a pianist and composer. The impression created may be gauged by a glance at the appended, which appeared in La Nazione, over Pizzetti's name:

As an executant she possesses a technic of the first order, extraordinary and crystal-clear agility, sweetness and power of tone as needed, consummate skill in detaching or sustaining notes, as well as in the use of the pedal. Most important of all, however, she brings out the sense, the meaning, and the beauty of all the compositions she plays. It would be impossible to imagine a more striking or brilliant performance of the D flat nocturne of Chopin than we heard last night, nor yet anything more exquisitely fantastic than her rendering of Ravel's waltzes, nor an interpretation more perfect in style than that of the Bach prelude and fugue in C sharp minor. The very large audience applauded with the greatest enthusiasm every performance of Leginska. No less applause was bestowed on her own compositions, which it need hardly be said were faultlessly interpreted. As a composer, Ethel Leginska is an ultra-modern and her works, among which we would instance especially the scherzo, inspired by a poem of Tagore and a lively and humorous Danse d'un petit Bouffon, showed as much variety and rarity of rhythm, dissonant and simultaneous tonality as can be found in the works of the most advanced German composers, of Hungarians (like Bartok and others), of Russians (like Stravinsky and Prokofiev), or Americans (like Ornstein).

On November 18 the pianist-composer appeared as soloist with the Philharmonic Orchestra in Berlin, playing the Mozart concerto in A and the Liszt Hungarian fantasy, while the orchestra, under Werner Wolf, rendered her symphonic poem for orchestra, Beyond the Fields We Know (after Dunsany), and a Scherzo (after Tagore), both having their first performance in Berlin.

Next she returned to London where she appeared on November 24 at Queen's Hall with the Goossens Orchestra. Besides the Mozart concerto in A major and the Liszt Hungarian fantasy which she played, the program included the first performance in London of her symphonic poem, Beyond the Fields We Know, and her group of Nursery Rhymes for small solo orchestra and soprano. Elene De Frey was again the interpreter.

In commenting upon the concert the daily press said in part:

A pianist who can give an equally brilliant and authoritative account of a Mozart concerto and a Liszt fantasy is one to whom

we must raise our hats. That distinguished Yorkshire musician, Ethel Leginska, returned to London last week after touring in Italy and Germany, and at Queen's Hall on Friday evening took such a part with Eugene Goossens' Orchestra in the performance of Mozart's A major concerto and Hans von Bulow's transcription of one of Liszt's piano rhapsodies that we can only endorse wholeheartedly the homage of her large audience. That same Hungarian fantasy we may hear, perhaps, scores of times in the course of a year, but not so often is Mozart interpreted with such charm, such faultless phrasing, such unerring rhythmic sense.—The Daily Telegraph.

Leginska has been little heard of in England in late years, but her playing at Queen's Hall last night made us heartily glad to see her back. She was always remarkable, even wonderful; her art now (to judge from performances of a Mozart concerto and Liszt's Hungarian fantasia) is even more refined and sensitive.—Evening News.

her performance of the Liszt Hungarian fantasy with the orchestra was remarkably brilliant. As a composer, Miss Leginska was represented by an orchestral work, Beyond the Fields We Know. Miss Leginska shows a gift for handling a big orchestra, and her music has many original ideas, with much that is effective and interesting.—Daily Chronicle.

Leginska, an Englishwoman, is a pianist of the first order.—Daily Express.

December 9 marked Ethel Leginska's final recital in London, in a program comprised of works by Beethoven, Bach, Chopin, Ravel and Liszt. Also featured were her own, the Gargoyles of Notre Dame, Danse d'un petit Bouffon, Cradle Song, Scherzo (after Tagore) and At Night.

While in Europe Leginska met many famous musical personages, among them Stravinsky in Berlin, with whom she enjoyed an interesting two or three hour chat, and while in London Eugene Goossens proved to be a wonderful friend.

At her Carnegie Hall recital on February 20, she will play for her modern group, two works by Goossens as well as one by Ravel, Lord Berners and four from her own play for her modern groups two works by Goossens as well time pieces: Dance of the Little Clown and At Night.

During her sojourn abroad, Leginska added to her compositions by completing three short poems for orchestra and three piano pieces, also nearly finishing another big

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work—an orchestral suite. In touching upon her work along these lines, Leginska said that she found by playing her own compositions she helped them considerably and that is why her programs now include at least one.

In her teaching—she has classes now in New York and London—she is assisted by Paula Pardee, Lucille Oliver and Phoebe Jefferson, artist-pupils. One or two of the girls will be either in London or New York at all times so that the work can go on uninterrupted by Leginska's tours. In the meantime these young women are winning their own laurels in recitals on both sides of the water. Last year Lucille Oliver, Evelone Taglione and Phoebe Jefferson gave very successful London recitals and Miss Taglione will play in Europe this season with several orchestras, which makes one conclude that not only Ethel Leginska but also her pupils are doing worth while things.

J. V.

Sundelius Cites Qualifications of Singer

"Four things are essential to a singer—voice, musicianship, intelligence and personality," said Marie Sundelius, the soprano of the Metropolitan Opera Company, in a recent newspaper interview. "I need not say that to be a musician



MARIE SUNDELIUS
as Ah-Yee in L'Oracolo.

requires hours of study and work," the opera star is also quoted as having said.

When one converses with Mme. Sundelius her charm of personality immediately makes itself felt. Her face lights with a sort of enthusiastic eagerness when she speaks and her voice is full of musical resonance.

She praises warmly the efforts of American composers and musicians, but says that our audiences should demand more serious music of their composers and not so much of the lighter vein. In this connection it is to be noted that Mme. Sundelius uses many American songs on her recital programs every season.

The artist, when questioned as to what singer in the past had made the most impression on her and had been the greatest source of inspiration, was quick to reply:

"I shall never forget the first time I heard Melba. Her singing was the greatest inspiration to me. I went home and tried to sing just as she did. Oh, those beautiful high notes! I can almost hear them yet!"

The curious part of the above is that just eight years after hearing Melba Mme. Sundelius herself was singing the same operatic role which had so thrilled her and in the same place, Symphony Hall, Boston.

Mme. Sundelius then revealed another secret of the singer's art:

"One must be able to 'feel' songs and not merely sing them from the lips out, which all reverts to the one thing—study constantly! When you do not sing put your time in study, for there is so much to be learned—new scores, words to songs, languages and a lot of other things."

How consistently the artist has put the above rules into force herself may best be shown by her success each season at the Metropolitan and her growing popularity as a recital and concert artist.

S. K.

It Is Professor Erb Now

J. Lawrence Erb, managing director of the American Institute of Applied Music (Kate S. Chittenden, dean), will in addition to filling that position, become professor of music and chairman of that department of Connecticut College, New London. This is the position formerly held by Dr. Louise Coerne, deceased. Professor Erb's eminent ability as organizer and executive officer was widely commented upon during the annual meeting of the National Music Teachers, Hotel Pennsylvania, a fortnight ago.

Lovette Pupils Active

Washington, D. C., January 8—Out-of-town students of T. S. Lovette, pianist, and Eva Whitford Lovette, mezzo soprano and vocal teacher, were prominent in many of the musical Christmas festivities in and around Washington. Mary Ruth Matthews of Plainview, Tex., was piano soloist at the Christmas entertainment held at Fort Meyer, playing MacDowell's *Witches' Dance*, G minor prelude by Rachmaninoff, and *Romance* by Sibelius, with splendid tone quality and style. She also played with great success a group at the New Year's tea given by Mrs. R. H. Bagby at her charming home on Riggs' Place.

A unique feature of the Christmas entertainment given

at the Arts Club was the singing of Christmas carols by the following pupils of Mrs. Lovette: Jack Ward of Beaumont, Tex.; Lorena Stockton Gawler of Plainview, Tex.; Gladys Hillyer of Palacios, Tex.; Mary Ruth Matthews of Plainview, Tex.; Edythe Crowder and Novella Mayo of Shreveport, La.; and Eva Herron of Washington, with Zelma Brown of Temple, Tex., at the piano.

Dressed in the quaint costumes of Dickens' period, especially designed for them by the well known artist, Mrs. Minnegerode Andrews, they sang the carols and acted the parts of carollers with charming effect. This same group, with the exception of Miss Ward, who holds a position at the Rock Creek Episcopal Church, augmented the regular choir of the Wallace Memorial Church for both Christmas and New Year services. Incidental solos were sung by Miss Hillyer, Mrs. Gawler, and the solo and obligato of *Oh Holy Night* by Miss Crowder.

R.

Ben Franklin Wires R. E. Johnston

With reference to the concert given by John Charles Thomas and Anna Fitzu on a recent Monday in Albany, R. E. Johnston received the following telegram from Ben Franklin, the well known manager of Albany and vicinity: "In the concert at Harmanus Bleeker Hall tonight John Charles Thomas had the finest success made by a baritone in this city in the past ten years. Anna Fitzu also made a fine impression and this notwithstanding the fact that she was suffering from a severe cold. (Signed) Ben Franklin, Manager of Concert."

Regneas Pupil at Wright Memorial Concert

Marguerite Hazzard, the soprano, one of the many excellent artists produced by Joseph Regneas, was personally selected and engaged by the late Alcred Lyndon Wright, for the last concert given by the New York University Choral Society, of which he was conductor. Her services are much sought after on account of her splendid musicianship, beautiful voice and absolute reliability. This last adjective, by the way, applies to all the Regneas pupils who are put forward by that eminent master; if Joseph Regneas recommends anyone, reliability may be expected.

More Bookings for Mieczyslaw Munz

Besides appearing as soloist with the New York Symphony Orchestra under Albert Coates at Aeolian Hall on Sunday afternoon, January 14, Mieczyslaw Munz, the Polish pianist, who has already given two New York recitals this season attended by more than ordinary success, will appear in recital at Indianapolis, Ind., Boston, Mass., and Mt. Vernon, N. Y.

Perfield Recitals

On February 3, a musicianship recital will be held by Effa Ellis Perfield at Magna Chordia Hall, 10 East 44th street, at 3 o'clock, at which pupils of some of her teachers will demonstrate. On February 10 a harmony and composition recital will be held at the same hall.

The Boices Celebrate Golden Wedding Anniversary

Mrs. Henry Smock Boice and Mr. Boice celebrated their golden wedding anniversary on January 6, when the Boice apartment was a bower of golden roses, gifts in gold, and many other tokens of the high esteem in which the couple are held. To this esteem the children of the Boices have added their bit, for Dr. Boice, in Richmond, Va., and Susan Smock Boice (New York vocal teacher of prominence) occupy positions of prominence, as did also the deceased daughter, Lucy Smock Wood.

Of course music was heard by the 150 guests on this joyous occasion, taking the form of songs by Boice (mother and daughter) pupils. Grace Potter Brimlow sang beautifully; indeed, one listener observed "I never heard a Boice pupil sing better"—and that means a lot. Ethel Weller sang songs by John Prindle Scott and others, with fine voice and enunciation. Madeline Vose was an excellent pianist, and Virginia Shirmer, violinist, added much to the affair. Several other pupils were to have sung but were prevented by colds. Harvey Hindermeyer, tenor, was heard in *Living God* (O'Hara) and *Voice in the Wilderness* (Scott). Among the guests were some of national prominence, such as Dr. and Mrs. Woelfkin, Mr. and Mrs. William M. Crane, Mr. and Mrs. Eugene Carder, Mr. and Mrs. Lowell Field, Mr. and Mrs. Byrd, Cora Sherwin, Mrs. R. F. Huntsman and Mrs. John Van Vanten, etc.

Claire Brookhurst Under Friedberg Management

Claire Brookhurst, contralto, has signed a contract to be under the exclusive management of Annie Friedberg for a number of years. One of the engagements booked for Miss Brookhurst is at the May Festival in Harrisburg.

Ruth St. Denis and Ted Shawn in East

Ruth St. Denis and her company spent the week of January 8 in New England. They appeared at Manchester, New London, Lowell, Worcester, Pittsfield and Portland. The following week this company of American dancers will appear successively in five major American cities—New York, Boston, Philadelphia, Washington and Baltimore.

Levitzi's Final Recital

Mischa Levitzki at his final recital of the season in Carnegie Hall on Wednesday evening, January 24, will feature one of Beethoven's greater sonatas, the op. 101, which he played on the occasion of the composer's 150th anniversary two years ago.

Maier and Pattison in New Works

Guy Maier and Lee Pattison will feature several new compositions for two pianos at their recital in Aeolian Hall on Friday evening, January 24.

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(Continued from page 51)

Meane, Katherine Johnson, Charles Troxell and J. Foster Barnes sang a group and Mr. Barnes gave Why do the Nations? from The Messiah. Mrs. E. C. Caldwell and Katherine Johnson sang solos.

The glee club of Trinity College, Durham, N. C., appeared at the State College for Women.

The Norfolk Trio (piano, violin and cello) gave an excellent program of music at a children's matinee at the Municipal Theater recently under the auspices of the Euterpe Club. The theater was practically filled with children who listened with keen interest. Explanatory remarks were made by Miss Norfleet which added much to the appreciation of the children.

A Greek opera company, composed of three men and two women, appeared recently in an opera in their native tongue, which was partly spoken and partly sung. Mrs. Axampanopolis is manager of the company. A large delegation of Greeks from surrounding towns was present.

The Katherine Rankin Music Club, No. 1, met with Mrs. W. S. Hire, December 10. An interesting program was given by Helen Bumpass, Mary Gausey, Greola Hall, Margaret Mendenhall, Leila Mitchell and Le Verne Ware. The Katherine Wharton Music Club, No. 2, met December 11, when a program was given by Elizabeth Ayers, Jaunita Dillon, Annie Louise Flynt, Evelyn Hire, Evelyn Glascock, Yvonne Rumley and Elva Pennington. J. W. W.

Ilion, N. Y., January 5.—An interesting organ recital was given at the Presbyterian Church, December 29, by Minor C. Baldwin, assisted by Rogers Whitmore, violinist. Mr. Baldwin's program included numbers by Hesso, Baldwin, Cametti, Gabriel-Marie, Haydn, Field and Monro. E. T.

Joplin, Mo., December 23.—A concert was given by the Joplin Choral Association, assisted by the Joplin Symphony Orchestra, December 19. The soloist, Mrs. Raymond M. Havens, contralto, was most satisfying. Her voice is rich in quality and was handled with delightful ease. She was obliged to respond with three encores. Mrs. Herbert Haken and Mildred Eberly, sopranos, and George Pither, tenor, sang the solo parts in three of the works presented and gave much pleasure. The choral numbers were by Gounod and were splendidly interpreted by a chorus of sixty and an orchestra of thirty pieces under the efficient baton of Walter McCray, of Pittsburgh, Kans.

Rhetia Hesselberg recently presented a number of her pupils in recital at her residence-studio. The work showed evidence of very careful training.

T. Frank Coulter presented the High School Orchestra and Girls' Glee Club in concert December 11, assisted by Mrs. Herbert Haken, soprano in an interesting and well rendered program. J. B. V. D.

Le Mars, Iowa, December 22.—People who had come from all over Sioux County crowded the Hildreth Memorial Church to hear Rudolph Ganz's piano recital. A former artist pupil, Alta Freeman, who has gained a fine reputation in Le Mars, put forth every effort to secure his engagement for the town and make the occasion successful. Mr. Ganz planned a program which was partly familiar to his audience, which thoughtfulness was much appreciated. His simplicity and kindly manner won the affection of his hearers at once. He played the Schumann Symphonic Etudes, Beethoven's moonlight sonata, two things by Debussy, Liszt's arrangements of two Chopin songs, a Liszt polonaise and two of his own compositions. Every number was much enjoyed and at the close the large crowd applauded insistently until he had given six encores. G. M. E.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Lowell, Mass., January 4.—Without doubt the largest audience ever assembled here for a piano recital greeted Paderewski in Memorial Auditorium, December 12. At the close of a long and exacting program he generously added extra numbers, including his own minuet.

City authorities co-operated with the Community Service committee in arranging a carol festival in the Memorial Auditorium on Christmas eve. Choirs from the churches and soloists united and the Lowell Musicians' Association furnished a band of seventy-five pieces. The Lowell Choral Society, under the direction of Eusebius G. Hood, gave several numbers. The Middlesex Woman's Club observed the holiday season with a program of ancient and modern carols, admirably sung by a double quartet of male voices from the King's Chapel choir, Boston, under the direction of Virgil Thompson.

The Crescendo Club gave an interesting program at the home of Mary G. Reed, December 27, at which the works of Bach, Handel, Haydn and Mozart were featured.

The League of Catholic Women, which has many capable musicians among its members, invited the public to share a Beethoven program in Liberty hall in the Auditorium building. Ella Reilly Toye, pianist; Gertrude Regan, cellist; Irene Lawlor, violinist, and Mrs. James A. Murphy, soprano, were heard in concerted and solo numbers, of which Anna Lee McGuire gave a brief musical analysis.

Albert Edmund Brown has been appointed a member of the National Committee on People's Music. S. R. F.

Miami, Fla., December 17.—The pageant, Our First Americans, was produced by Kate Ellis Wise, assisted by Beatrice McCue, contralto; Sherman Hammatt, director of dances; Edna Burnside, pianist, and Mrs. W. M. Anington, soprano. Those taking part were Gardner Mulloy, Irene Chapman, Bettie Thompson, Marcia Mulloy, Mrs. John Syebold, Halfred Chaille, James Chaille, Evelyn Drysdale, Lete Gorman, Madelon Lynch and Enid Wolfe.

Weekly student recitals at the Miami Conservatory attract good-sized audiences. Miss Foster, founder and director, also provides a series of Sunday afternoon Artist Concerts given by her artist teachers. Beatrice McCue presented the program last week. Miss McCue possesses a contralto voice of unusual range and luscious quality and found immediate favor with her audience. L. B. S.

Missoula, Mont., December 27.—Three of Missoula's most prominent musicians appeared at the weekly session of the Rotary Club at the Tavern Cafe. Deloss Smith, Dean of the State University School of Music, was in charge of the

program and presented Mrs. Hugh Forbis, soprano; Bernice Berry, pianist, and Ruth Shaughnessy, violinist.

The Presbyterian Church choir, assisted by a number of the Sunday School children, presented The Adoration, a Christmas cantata, December 24.

Ruth Shaughnessy, a talented young violinist and pupil of Gustave Fisher, was violin soloist at the Wilma Theater for a week in December.

The Missoula Choral Society, under the direction of A. H. Weisberg, rendered Handel's Messiah to a packed house at the Liberty Theater, December 31. The chorus was most ably supported by members of the Montana Symphony Orchestra. The soloists were Mrs. T. M. Pearce and Mrs. Charles Peck, sopranos; Mrs. T. E. Fitzgerald, contralto; Albert Thomason, tenor, and W. L. Shovell, bass. E. A.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Omaha, Neb., December 31.—Florence Macbeth gave the opening recital in a series sponsored by the Business and Professional Woman's Club. Miss Macbeth was greeted by an audience of at least four thousand, which greatly enjoyed a program embracing a number of interesting new songs in addition to the selections of conventional, florid style. George Roberts assisted as accompanist and solo pianist.

Many organizations and individuals contributed their efforts in honor of Music Week celebrated here some time ago. The most ambitious of these undertakings was the symphony concert given at the World Theater under the auspices of the City Concert Club, a large organization devoted to the promotion of musical interests in the city. The players were recruited from the local musicians' association and conducted by Stanley Jan Letovsky. Beethoven's fifth symphony formed the chief number of the program which also included the Tannhäuser overture and other works. Agnes M. Wickham, contralto, sang an aria from Mr. Letovsky's opera, Lady Anne. Under the leadership of Mrs. J. R. Cain, the Fortnightly Club presented a program of works by Omaha composers. The following were represented: F. A. Carlson, Stanley J. Letovsky, Arthur Lion, Anna Parker, Madeline Scott, Vernon C. Bennett, Bob Sheehan, Mrs. Edward Westbrook, Cecil Berryman, Jean Duffield, Nellie S. Bradshaw, Leo G. Kratz, Walter B. Graham and J. Edward Carnal. The Monday Musicales played its part in the week's festivities by giving an elaborate program at the Burgess-Nash tea-room. Concerts were also given every afternoon by well known local musicians at the Schmoller and Mueller auditorium. Emily Cleve, violinist, presented her pupil, Dorothy Lustgarten, in recital.

The Association Male Chorus, George W. Campbell conductor, gave its winter concert at the Branders Theater, with Dicie Howell, soprano, as soloist. The evening proved thoroughly enjoyable and stimulating as the chorus performed in energetic style and Miss Howell thoroughly justified the warm praise she has always received. Her numbers included Depuis le Jour (from the opera Louise) and one group each of French and English songs, in all of which she showed herself a sincere and interesting artist. The choral selections were sung with many fine points of interpretation, including a dynamic scheme that never remained static.

The Ruth St. Denis-Ted Shawn dancers, who gave two performances here lately, presented a series of pictures of rare beauty. Both gave generous examples of their highly specialized skill in solo visualizations and in combination with the various members of the Denishawn

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ensemble. The most effective of these were the Oriental dances and the elaborate dance drama, *Xochitl*, enacted by Ted Shawn, Martha Graham and Charles Weidman. The music was supplied by an instrumental quartet conducted by Louis Horst.

At its last meeting the Friends of Music enjoyed a program of violin music by Mrs. Ernest A. Reese and songs in English by Harry Disbrow, baritone. J. P. D.

Phoenix, Ariz., January 2.—Louis Graveure, baritone, appeared in recital, December 28, at the High School Auditorium, as the second number of the Artists' Course sponsored by the Musicians' Club. The artist sang a varied program in excellent voice and manner, and responded to several encores. Arpad Sandor played satisfactory accompaniments.

The Story of Bethlehem, by John West, was sung by Trinity Choir, December 24, at the cathedral. By special request it was repeated a week later. On both occasions the church was crowded to the doors. The chorus of forty voices was directed by Arthur Smith, organist; the solo parts were sung by Frances Redewill, soprano; Mrs. Raymond Battin, contralto; Howard Ewing, tenor, and R. H. Bloem, bass. H. M. R.

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa., December 31.—The San Carlo Opera Company gave a week's performance of artistic merit. Rigolotto, Madame Butterfly, Martha, Aida, Traviata, Trovatore, Jewels of the Madonna, Cavalleria Rusticana and I Pagliacci were included in the list of operas.

Elena Gerhardt sang for the Art Society and received a rousing ovation. Her program included a group of Schubert, a group of Strauss, two airs by Handel, O Sleep, why dost thou leave me, and O, Had I Jubal's Lyre; two songs of Erich Wolff's and two by B. Crist.

Olga Samaroff and Jacques Thibaud gave a well-balanced program including the Bruch concerto, the sonata in B flat minor of Chopin and Cesar Franck's sonata in A major for piano and violin.

All lovers of the C sharp minor prelude were on hand to hear Rachmaninoff's yearly recital, nor would they be satisfied until they had been granted their desire. Some of the most worn compositions took on a new glow in the great composer's hands; Weber's Rondo Brilliant sparkled and the Chopin sonata in B minor, heard here so frequently, was made colorful and noble.

Queenä Mario's recital revealed qualities of voice and interpretive imagination, beautiful diction in the several languages of her songs, and a real charm of personality on the concert stage. John Charles Thomas assisted Miss Mario.

The annual performance of Handel's Messiah by the Mendelssohn Choir, under the direction of Earnest Lunt, was the only musical event of Christmas week. The augmented chorus was unusually brilliant and the quartet of soloists a fine feature of the performance. Jeannette Vreeland was loudly acclaimed for the genuine clarity and beauty of her soprano; Alta Schultz, a local contralto, disclosed a real feeling for the oratorio traditions; Charles Tittmann was the bass, using his vibrant voice most intelligently, and Arthur Kraft, tenor, sang with great virility.

The Apollo Male Chorus under the new director, Harvey B. Gaul, showed unusual growth at its recent concert. The program was a miscellaneous one; the Saudek Ensemble contributed a Mozart trio, a quartet of Rimsky-Korsakoff, and the sextet by Ludwig Thuille; Chauncey Parsons, tenor, and Frederick Rodgers, baritone, sang modern songs and airs from Martha and La Boheme. J. F. L.

Providence, R. I., December 20.—The Chopin Club, of which Mrs. Edgar J. Lounes is president, recently gave its monthly musicale in Sayles Hall. An enjoyable program was given by Helen Hogan and Gene Ware, organists, and Miss Meisle, who won the first prize for American-trained singers at the biennial convention of the National Federation of Music Clubs in Los Angeles, in 1915. Her voice has unusual range and volume and her singing was marked by excellent diction and fine phrasing. Especially well rendered were her groups of German and Russian songs. Mr. Ware proved an excellent accompanist and his organ solos were given with skill and musical taste. Miss Hogan, who has recently returned from a concert tour in Europe, gave an excellent presentation of the Bach fugue in G major.

Eva Gautier, mezzo soprano, was heard in a recital at Churchill House, under the management of Susan A. Clark. Mme. Gautier gave a vivid and interesting program of Old English, Irish and Spanish folk songs, French songs and compositions by American, English and Russian composers. Frederick Persson, pianist, played a group of Chopin numbers and was also the accompanist.

The Fox-Burgin-Bedetti Trio—composed of Felix Fox, pianist; Richard Burgin, violinist, and Jean Bedetti, cellist—was heard here for the first time in Memorial Hall. The trio was warmly greeted and reciprocated with unusually finished ensemble playing. The program consisted of Brahms' trio in B major, the Saint-Saens trio in F major and trio op. 50 by Tchaikowsky.

Geneva Jefferds, soprano, was the soloist at the concert given by La Monica and his band at the Emery Theater. The program consisted of selections from the Italian operas, all of which were played with good effect. Miss Jefferds' numbers, Il Bacio (Arditi), and an aria from The Hugue-

nots, were given with a purity of tone and musicianly understanding which won hearty applause for her. Her encore was the Bach-Gounod Ave Maria.

At the annual election of officers which the Musicians Protective Association, Local 198, American Federation of Musicians, held, the following were elected: president, John T. Greene; financial secretary and treasurer, William Gamble; vice-president, Fred A. Caniff; recording secretary, Frank P. Wolberg; sergeant-at-arms, Charles A. Duggan; executive committee, J. S. Dailey, V. Villatico, Joseph Lemaire, Roy Gilbert; delegate to the convention of the American Federation of Musicians, Vincent Castronow. G. F. H.

Roanoke, Va., January 3.—A huge audience greeted Sue Harvard, soprano, who sang at the Auditorium recently, under the auspices of the Kiwanis Club. Her well selected program was enthusiastically received. Admission to this concert was by card and the Kiwanis Club is to be congratulated upon the success of the occasion and for its liberality in affording the music lovers of our city the opportunity to hear this fine artist.

The second in a series of concerts being fostered by the Thursday Morning Music Club was given at the City Auditorium, December 15, when Frieda Hempel, soprano, assisted by Conrad V. Bos, pianist, and Louis P. Fritze, flutist, were presented. The large auditorium was filled to capacity by a most enthusiastic audience including delegations from Virginia College and Hollins College. The program included solos by Mme. Hempel, Mr. Bos and Mr. Fritze, all of whom were most gracious in responding to insistent demands for encores.

Mrs. Paul Blackwell was appointed from the Thursday Morning Music Club and Mrs. Robert Curtis from the Music Teachers' Association, who with Daisy Wingfield, supervisor of music in the public schools, composed the committee for this year's Music Memory Contest. A period of two months was given for the study of fifty compositions which were selected chiefly from a list recommended by the National Bureau for the Advancement of Music. The children were encouraged to keep music scrapbooks, the material being collected from advertisements, newspaper articles, etc. C. D. Hewlett, editor of the Music Page, was of great assistance in collecting this data. At the close of the contest an exhibition of the one hundred best scrap books was made in one of the large store windows. Preliminary tests and a final test were held to choose the best school team and the three best individual students. Parts of twenty selections were played or sung and the primary children required to recognize the composition and state the name and nationality of the composer, spelling all words correctly. In addition to this, the junior high and the high school pupils were required to give the period in which the composer lived and two facts about his life and work. A Music Memory Contest pin was given each child winning a place on any team. The Thursday Morning Music Club gave fifty-five silver pins and the Music Teachers' Association donated five gold ones to the first prize winners. A Columbia Grafonola was offered as the first school prize which was won by Commerce Street School. The second school prize was won by Virginia Heights School and was a portable Victrola. A violin outfit for the best individual test paper was won by Frances Showalter of the Virginia Heights School, while the next best paper was that of Nelson Dickinson, who won a ten dollar football. The prize of a ten dollar gold piece, offered by the Civics Division of the Chamber of Commerce, was won by Dorothy Gibboney of the high school. During this contest an entertainment was given and pantomimes arranged to represent different numbers on the memory list.

Cassye Young, a teacher in the Lee Junior High School of this city, feeling that an orchestra would be an asset to the school, undertook its organization and procured twenty high school pupils, who have rehearsed twice each

week, under the direction of Charles W. Findlay. The first performance was lately given at the Lee Junior High School and reflected much credit on director and orchestra.

The December recital of the Thursday Morning Music Club was given in the Thurman and Boone Music Salon and offered solo numbers by Mrs. John T. Trout, soprano; Mrs. Herbert Gregory, soprano; Mrs. Robert Hatcher, contralto; Elizabeth Hill, pianist, and Charles Findlay, trombonist.

The music department at Virginia College gave a Christmas concert in the college auditorium, which included numbers by the college choir, vocal, piano and violin solos.

A concert was given at Trinity Methodist Church by the choir, assisted by some of the leading solo voices of the city. The program consisted of sacred music, the most prominent number being Gounod's *Gallia*. Mrs. Robert Hatcher, contralto soloist of the church and arranger of the program, has reason to feel proud of the acceptable manner in which the program was rendered.

A benefit concert was given at Greene Memorial Church under the direction of Herman Larson, with Mrs. Claude Guarrant at the organ. Those on the program were Mrs. Herbert Gregory, soprano; Mrs. Herman Larson, contralto; James Breakell, tenor; C. A. Woodrum and Herman Larson, baritones; Helen Hiatt, pianist; Mrs. Ruth Jones Fenton, cellist, and Mrs. Brooks Marmon, reader.

On Tuesday evening, December 12, the members of the Music Teachers' Association were delightfully entertained by one of their members—Mrs. Ernest G. Baldwin—at her home on Albemarle avenue. After routine business had been transacted, a delightful musical program was rendered, including three songs by Maude Wilson, soprano, and piano numbers by Clinton Eley, Edna Brown and Mrs. E. G. Baldwin.

A program of Christmas music was rendered at St. Mark's Lutheran Church by the Hollins College choir, under the direction of Erich Rath, head of the music department. This choir is composed of thirty picked voices and the program was a very enjoyable one.

The choir of Christ Episcopal Church, under the direction of Gordon H. Baker, rendered *The Christ Child*, a sacred cantata by Hawley. The solo parts were taken by Mrs. John Trout, Mrs. F. W. Dowdy, Mrs. F. E. Maddox and Mary Kerr, sopranos; Mabel Garrison, contralto; John I. Bowman and Gordon H. Baker, tenors, and Clarence Huff, baritone.

The choir of Greene Memorial Church, under the direction of Herman Larson, gave *The Coming of the King*, by Dudley Buck. Those taking solo parts were Mrs. Frank Suthers, Mrs. J. P. Waggoner, Mrs. H. F. Larson, Clarice Hayman, Margaret Henderson, Harry Wicks, Harry Koehler, C. A. Woodrum and Herman Larson.

The first meeting in the new year of the Music Teachers' Association was held January 2 in the studio of Mrs. N. C. Brophy.

The Roanoke Music Colony has received a valuable addition in the person of George F. Austin who has recently assumed the duties of organist and choirmaster of

(Continued on page 58)

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ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.	IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.	LAURA JONES RAWLINSON, Portland, Ore., 61 North 16th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.
MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio.	CARA MATTHEWS GARRETT, "Mission Hills School of Music," 131 West Washington, San Diego, Calif.	VIRGINIA RYAN, 828 Carnegie Hall, New York City, March.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore., March.	MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.	ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal., April 16 and June 18, 1923.
DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., Feb. 1, 1923.	MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.	MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.
ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla., February; Wichita, Kansas, March; Columbus, Ohio, June.	CLARA B. LOCHRIDGE, 1116 Cypress St., Cincinnati, Ohio, Feb. 7, 1923.	MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.
BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas, January 22.	CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; classes monthly through the year except Feb. and Mar. in Indianapolis.	ANNA W. WHITLOCK, 1100 Hurley Avenue, Fort Worth, Texas.

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Women's Orchestra to Play in Atlantic City

The Women's Symphony Orchestra of Philadelphia, J. W. F. Leman, conductor, will give a concert in Atlantic City at the Globe Theater on January 27. Following a meeting of Mayor Bader's committee and their decision to



Palace Studio Photo, Atlantic City
J. W. F. LEMAN

have a musical event of unusual interest some time during January, the Women's Orchestra has been chosen. Owing to the popularity of Mr. Leman, who a few years ago conducted concerts in Atlantic City for several years, it is expected that he and his unique attraction will arouse unusual interest on the part of music patrons of that resort.

John Barclay's Recent Successes

John Barclay has returned to New York after a tour on which he scored many notable successes. Appended are some of the notices which followed his appearances, beginning with his performance in The Messiah at Chicago:

Mr. Barclay performed some astonishingly brilliant vocal evolutions during the Why Do the Nations Air, astonishing in themselves and good singing in addition.—Edward Moore, Chicago Tribune.

John Barclay, baritone, showed that his voice has warmth and a ringing timbre and that he knows the oratorio traditions.—Maurice Rosenfeld, Chicago Daily News.

Who was he? Was he truly a great singer? He is a newcomer in this country and so his reputation has not had time to spread everywhere. The audience which filled Coe college chapel greeted the artist courteously and reservedly. But it was only a short time until everyone realized that John Barclay is a very unusual singer, one who is able to captivate your closest attention from start to finish. Then the audience could hardly get enough. A remarkable personality prepares the way for him before he has sung a word.—Prof. Max Dahler, Cedar Rapids Evening Gazette.

John Barclay has a real man's voice, and a temperament that soars many degrees beyond its compass. This is as welcome as it is unusual.—Toronto Evening Telegram.

Mr. Barclay sang with enthusiasm, tonal richness and a true regard for the delineation and significance of the texts.—Manitoba Free Press.

To hear a singer so entrancing that at times you become quite oblivious to his splendid technical powers; to listen, at others, to the supple ease with which that technical skill functions; to meet a performer whose musical culture allows him to delve successfully into the byways as well as the highways of song literature; to realize that in all he does is a definite coloring of vital personality—to acutely sense the presence of these phases of an artist is to be experienced from a recital by John Barclay.—Winnipeg Evening Tribune.

Josef Stopak in New York Concert

Josef Stopak, the well known violinist, appeared in concert on January 13 at the Hotel Commodore, New York, as soloist for the New York Police Square Club, the Masonic organization of the force. On a semi-popular program he played the Rimsky-Korsakoff Chant Hindu, Valse Triste (Vecsey) and the Variations on a Corelli Theme by Tartini-Kreisler.

Anna Pinto in Wagner Program

A Wagner program, played on the harp, will be a novelty indeed, and this is promised by Anna Pinto, at Aeolian Hall, New York, March 10. Anna Lodado, soprano, and Pasquale Romano, baritone, will assist. Miss Pinto was special soloist at Summerfield M. E. Church, F. W. Riesberg, organist, on Sunday evening, January 14, playing some of the foregoing pieces.

Frank Cuthbert for Halifax Festival

Frank Cuthbert, baritone, has been engaged for the Halifax (Nova Scotia) Music Festival on April 9, 10 and 11. The artist will sing the baritone roles in Saint-Saëns' Samson and Delilah in concert form, the Verdi Requiem, and on the last night of the festival a miscellaneous concert program.

An Extra New York Recital for Werrenrath

Reinald Werrenrath's only Brooklyn recital of the 1922-23 season took place Monday, January 8, at the Academy of Music. The program consisted of four groups of songs and the Prologue from Pagliacci.

Since the papers announced that Mr. Werrenrath would

not give another recital in New York City proper until April 8, so many requests followed for an extra appearance that the singer's managers have had to book him before that date. It is learned that they were able to obtain Carnegie Hall for Washington's Birthday. Requests for special songs for his February 22 appearance will have as much attention as those for an extra recital. The third recital on April 8 will take place as scheduled.

Mr. Werrenrath gave a recital in Symphony Hall, Boston, Mass., the night before the Brooklyn recital, January 7.

Verdi Club Morning Musicales a Success

Florence Foster Jenkins must have felt indeed gratified on the occasion of the January 10 morning musicale of the Verdi Club, Waldorf-Astoria Apartments, not only because of the large attendance and the fine program presented by eminent artists, but also because of the loudly-expressed approbation of everything said and done. Applause was not wanting for her program, and it was well deserved because all the ingredients of the musicale were high class. Such was the singing of Marian Telve, Metropolitan Opera contralto, in O Don Fatale (Carlo Edwards at the piano), which was followed by rapturous applause, and in songs by Wagner and Strauss, with a dainty encore. Laurence Leonard, tenor (Blair Neale at the piano), showed fine fervor in the Tosca aria, with Snow-flakes—and a beautiful mezzo-voice high G—as an encore. Three numbers of individual worth were given by Dr. Melchiorre Mauro-Cottone, on a French "Cabinet" organ (in his family since 1878), by the firm Debain. It hardly equals the American cabinet organs of similar pattern, which, however, did not prevent Dr. Cottone from playing Handel's Harmonious Blacksmith with variety of touch, including a "spiccato" effect, produced by the striking of the reeds of the organ by hammers. Pieces especially composed by Wely, Moreaux and Brisson, for this instrument, were performed with sovereign technic and taste by this organist, for which he received much applause. President Jenkins presented him with a silver cigarette-case, and also took occasion to thank her many friends for hundreds of Christmas and New Year cards, as well as other expressions of esteem. The salon was crowded, and guests of honor were Mrs. P. Wright Edgerton (President General of the Society of Holland Dames), Helen Varick Boswell (President of The Forum), Melchiorre Mauro-Cottone, Carlo Edwards, Katharine Martin (President Athene) and Mrs. Leonard Hill (President, Criterion Club).

Ashley Pettis "A Boon to Pianists"

Ashley Pettis is meeting with big success on his southern tour, and the critics and public are unanimous in their praise of this young artist and his beautiful, poetic piano playing. The Brownwood Bulletin of Texas, of December 20, writes editorially:

Ashley Pettis appeared in recital in the Howard Payne Auditorium, Tuesday evening. The program was a boon to pianists who rarely have the opportunity of hearing a piano recital of this type. Mr. Pettis gave three groups. Throughout the program one was charmed with the sincerity of the artist, his poetic feeling and fine tone quality. He interpreted splendidly the Brahms numbers, giving a ruggedness and sweep to the B minor rhapsody that was gratifying, while the D flat intermezzo was very tender. The Chopin nocturne showed to advantage his fine singing tone and beautiful piano effects as well. The A flat ballade and B minor scherzo were played with warmth and a clean technic. The modern group was particularly interesting. Mirror, written by Mr. Pettis himself, was charming and thoroughly musical, while nothing in the entire program was more artistically played than the Rhapsodic Prelude of de Grassi, dedicated to the player. Fragment, by Kramer, lent a moment of restful color to this group before the tremendous demands of Liszt's St. Francis. His critics have praised him for this number, not without reason. The breadth of the slowly trading melody and difficult left hand work, building up to fine climaxes marked this as a truly great number. The concert was under the direction of Rogers Cockrell (head of the piano department), of the Howard Payne College, and also a former pupil of Mr. Pettis.

The Denison Herald writes in part:

An appreciative crowd attended a delightful recital Friday evening by Ashley Pettis, pianist virtuoso. Mr. Pettis, who, according to musical journals, is one of the coming musicians of the country, was exceptionally good. He is a real artist, a well rounded and finely balanced musician. The artist was able to do what few pianists can do, that is, make his hearers "feel" his music in nearly every instance of the long and heavy program. His poetic playing made it possible for a person with an untrained musical ear to follow the various moods he was trying to interpret.

More Comments on Dreda Aves' Carmen

The appended additional comments are taken from the Toronto Daily papers, and refer to the splendid portrayal of Carmen by Dreda Aves, the young artist pupil of Enrica Clay Dillon. It is rare that a debutante receives such consideration from the critics. The comments follow:

Dreda Aves was undoubtedly the finest Suzuki that has been heard in Toronto in many seasons. The nobility and beauty of her tones as they blended in the flower duet will not soon be forgotten. . . . It is quite certain that we shall hear more of Dreda Aves in the future. She is American born, though seemingly of French or Spanish extraction, and her unique promise and present excellence were amply proved by her impersonation of the capricious gypsy girl in Carmen. One reason that this opera is less frequently given than its popularity warrants is that really good Carmens are so scarce. There are half a dozen singers who can give fine performances of Butterfly, for one who can really handle the role of Merimee's gypsy siren. Miss Aves' performance on September 6 was one of the bravest I have seen, since she sprained her ankle early in the first act, and carried on in what must have been excruciating pain. Her acting will doubtless mellow with a season or so of experience but even now it is full of diablerie and vitality. She was never crude and the tragic effect of her countenance in the scene with the cards and in the death scene was very poignant. Vocally she is all that can be desired for this part. Her tones have a round, rich, emotional quality, exceedingly rare, and her voice production was admirable.—Saturday Night, Toronto, September 16, 1922.

Though Dreda Aves as Carmen did sing sharp a few times, probably through nervousness over the auditorium, she presents a fine, pulsating Carmen; vocally not quite up to some we have heard, but in acting she seemed to be in the spirit of the role. Unfortunately she strained an ankle through a fall on the stage which rather subdued her movements in the final scene with Don Jose. She did most of the songs splendidly.—The Toronto Daily Star, September 7, 1922.

Sixth Biltmore Musicales

The sixth of the Biltmore Friday Morning Musicales will take place on January 19. On this occasion Lucrezia Bori, soprano; Hans Kindler, cellist, and Paul Ryman, tenor, will be the participating artists.

The two remaining musicales of the season will be given on February 2 and February 16. The artists for these will be announced later.

Letters from
MUSICAL COURIER READERS

Those Tenor Top Tones

TO THE MUSICAL COURIER:

In a recent issue of your paper, I read something about Top Tones for Tenors, signed by F. P., in which he told about an interview with Frederic Freemantel. I have also read some of those articles by Frederic Freemantel about the Secret of Singing High Tones. What I want to know is, is this stuff on the level? Is there such a man that knows anything about top tones? I am a tenor and a good amateur. Being a successful business man I only sing for the pleasure of it, but I am certainly bothered when it comes to high notes. That is why I am writing you; I want to know what you know about this man Freemantel? Who is he, does he have the goods, or is he another one of those smooth hot air artists? Just tell me, for if he can show me some points whereby I can get more out of my voice to give pleasure to my family, I'll gladly take a trip to New York and pay this man any price for real help on my voice. I will appreciate your reply.

(signed) "TENOR."

When we received the above letter it set us thinking—and we thought that the best thing to do was to put this letter up to Frederic Freemantel himself and see what he would say about it. We must say that he was very convincing with the MUSICAL COURIER representative, F. P., as told in our issue of December 7, in the article entitled Top Tones for Tenors, and in bringing up the subject of your letter to Mr. Freemantel, his reply was this: "I stand ready at any and all times to prove and demonstrate my claims about my system of voice production and, especially with regard to tenors, I can and will make such proof whenever or wherever you wish. I have just what I have yearned and prayed for and worked for all my life, the secret of singing high tones, especially as regards the tenor voice. So bring on your committees, theorists, dreamers or anybody else. I'll convince them all in a very short time, but I will not show them the 'How of it.' That must be reserved for my regular pupils. And don't forget this, my dear MUSICAL COURIER man, I prove everything I say, prove everything with my own voice if necessary, and when a tenor brings me something he cannot do I'll do it for him, and show him just what I did to do it, and show him just what he must do to do it himself. I have not yet seen an earnest singer who was really vocally incapable of doing most all he wanted to do when once he was shown how by somebody that knew how." [This seems fair enough.—THE EDITOR.]

An Illusion Shattered

TO THE MUSICAL COURIER:

The interesting article in a recent issue of the MUSICAL COURIER on the music of Hawaii, by Loring Andrews, gave me an entirely different idea of music in the Hawaiian Islands from what I had believed was the case for the past—well, a good many years. Going there when nine years old, and living for a time in a missionary family, I had always believed what must have been told me by some member of that family, and that was, that the Hawaiians had no songs or music until the missionaries reached Honolulu and sang hymns and psalms in the church services. The rhythm of the calabash drums played for the naughty hula-hula was the only approach to anything suggesting music. Of course the hula-hula was forbidden, as was the playing of the drums, but in spite of all prohibition it was never stamped out. One of the tunes the natives had adopted when I was a child, was Home, Sweet Home; but the native or Hawaiian words may have been quite unprintable.

Yours sincerely,
(signed) K. F. A.

Activities of the Cornish School

The Cornish School of Music, Seattle, had a very busy time around Christmas. Four one-act plays, including a puppet play, were given at the school theater on December 21, 22, 23. On the evening of December 18, a unique Christmas feature was a series of Bible readings from The Life of Christ, given by four of the seniors of the School of the Spoken Word, the readings being supplemented by a musical program. On December 20, Ella Helm Boardman, of the faculty, arranged a Bach program for the Musical Art Society. Miss Cornish, founder and director of the

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school, delivered a lecture before the Women's Club of Puyallup on December 11.

The present month is also a busy one and will include recitals by pupils of three members of the faculty—Mrs. Sara Y. Peabody, Mr. Jou-Jerville and Mr. Potjes. Mr. Potjes will give a recital on January 29.

Laros Wins Favor in Greensburg

Earle Laros, the pianist, who is making a tour of the Middle West, gave his first program in Greensburg, Ind., on Friday, January 5, before the music department of the Women's Club. The auditorium was crowded and his success was so decided that he was asked to stay over for another engagement on Sunday afternoon, which he did, presenting an entirely new program. This was Mr. Laros' third appearance in that city in less than a year. The Greensburg News, in reviewing the concert, said in part:

The favorable impression he made last year resulted in his engagement to appear before the department club. There is something about his playing that arouses a desire to hear more of it. Last year we listened to him in an informal attitude that was delightful. This year it was a kid-gloved crowd sitting stiffly in pews that greeted him. Such formality usually kills all responsiveness and congeals the spirit of the performers. Yet, Mr. Laros won and held his audience as only 'an artist with a message' could.

Technical skill, which he has in abundance, could not suffice without the real qualities of musicianship being manifested. Mr. Laros possesses that indefinable something that marks the true artist. He displayed fine intelligence, poetic feeling and dramatic fire in his interpretations of the varied numbers. His gavotte, a major, had to be repeated. It is a rhythmical and melodious number, admirably constructed.

German Company to Give Benefit

The artists of the Wagnerian Opera Festival, which opens its New York season at the Manhattan Opera House on February 12, will give a performance of Die Meistersinger in Bremen on the eve of its departure for this country in aid of the Seamen's Home of the United States Lines. The entire proceeds of this performance to be given at the Bremen Opera will be devoted to this charity.

Grace Bradley's Engagements

Grace Bradley, contralto, has been engaged to sing at the first concert of the season given by the Figue Choral Club in Brooklyn, January 30. Of a recent recital at Schenectady, the Gazette of that city said: "Grace Bradley, contralto from the Metropolitan Opera Company, gave a most interesting

recital in our Saturday Night series. Her program consisted of French, Italian and English songs. The audience liked her so well that she had to respond to eight encores."

Miss Bradley sang the part of Grimgerde in Walküre, last Saturday night. This was her first appearance in that role this season in Manhattan, although she sang it Tuesday night in Philadelphia. Last season she sang both the part of Fricka and Grimgerde at the same performance.

Knoch's Conducting Praised

Although Dippel's United States Grand Opera Company came to an early and untimely end, the performances which it had given reflected credit on the entire personnel and on no one more than Ernst Knoch, the indefatigable conductor, to whose energy and perseverance a lion's share of the success of the performances is to be attributed. The Cincinnati Enquirer said of the Walküre performance there on December 2: "Last night's performance, nevertheless, was noteworthy for several surprisingly good attributes. Chief honors are due Ernst Knoch for his superb holding together of all the forces. He is an excellent musician and a fine operatic conductor. One cannot say more than that he extracted as much out of his men and the performers under his baton as was humanly possible."

Bertram Taylor Joins Bureau

Alphonse Eyssautier and Grenville Vernon, of the International Publicity Bureau, have made a valuable addition to their forces in Bertram Taylor who recently came from Indianapolis to write musical publicity for the Bureau. Miss Taylor has been for a number of years a prominent figure in the musical life of the Middle West, where her signature has been familiar to newspaper readers. She was most recently music critic of the Indianapolis News, and before that, music critic and assistant dramatic editor of the Indianapolis Star. Her newspaper work, which has brought her into touch with many of the leading artists in the United States, has given her unusual training and experience for the new position.

Helene Romanoff and Plotnikoff via Radio

Mme. Romanoff, dramatic soprano, and Eugene Plotnikoff, joined at the Newark Station, January 12, in broadcasting Russian popular and classical songs. They are pioneers in this, and large numbers of people interested in Russian vocal art enjoyed their fine vocal contributions.

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With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.
The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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St. John's Episcopal Church. In addition to his church duties, Mr. Austin will open classes in piano, organ and voice.

San Antonio, Tex., January 1.—The first of a series of musical services was recently given by the vested choir of Saint Mark's Church, Oscar J. Fox, organist and choirmaster. The work rendered was Penitence, Pardon and Peace (J. H. Maunder), with David Griffin, baritone; Margaret McCabe, soprano, and Eric Harker, tenor, as soloists. The work of both soloists and choir measured up to the expectations of those assembled in the large church.

The San Antonio Musical Club gave its monthly musicale and reception, December 18. Mrs. J. G. Hornberger arranged the program, which consisted of numbers by the following: Mattie Herff Rees, soprano; Gilbert Schramm, bass; Nora Duessen, reader; Mrs. J. G. Hornberger, soprano; David L. Ormesher, tenor, and Mrs. Paul Rochs, soprano. The closing number was given by the San Antonio Mozart Society, David L. Ormesher, director. The accompanists were Mrs. L. L. Marks, Roy Repass, Eleanor Mackensen and Mrs. Eugene Staffell. The numbers were all greatly enjoyed. At the close of the program Mrs. Lewis Krams-Beck, president of the club, was presented with a beautiful silver flower basket by J. H. Kirkpatrick, in behalf of the club members, who praised Mrs. Beck for her untiring efforts for the club and for music in general. Mrs. Beck responded with a few well-chosen words.

A sacred program of unusual interest was given at the Laurel Heights Methodist Church, December 31, by the following: Roy Repass, organist; Epworth League chorus; Mildred Wiseman, violinist; Mrs. Fred Jones, soprano; Elsa Harms, contralto; Harry Schwartz, tenor; Fred Daggett, baritone; Elizabeth Longacre, soprano; Alice Simpson, contralto; Charles Stone, tenor, and Warren Hull, baritone. The program consisted of solos, duets, and double quartets. The same program was given Christmas Day and was so much enjoyed that it was repeated, by request, on this occasion.

The Story of Bethlehem (Daniel Protheroe) was presented December 31 by the choir of forty voices of the First Baptist Church, under the direction of Clarence Magee, with Walter Dunham at the organ. The soloists included Merle Rowland Schwab, soprano; Maxine Wells Wilson, mezzo soprano; Cora B. Evans, contralto; Vesta Taylor, contralto; Joe Lodovic, tenor, and Paul W. Curtis, baritone.

Many excellent programs have been broadcasted recently. Frida Stjerna, mezzo soprano; Bertram Simon, violinist, and Walter Dunham, pianist and accompanist, appeared early in the month. The orchestra of the Brackenridge High School, directed by Myrtle Inches, instructor of music, who also sang, gave a program with Mary Louise Wilson, pianist, and Maurice Pomerance, baritone, assisting. The post office band of forty-six men, of whom Postmaster P. G. Lucas is one, offered an evening's entertainment. The Scottish Rite Quartet, Mrs. George G. Winn, soprano; Elsa Harms, contralto; William Turner, tenor; Howell James, bass, and Walter Dunham, pianist and accompanist, appeared December 25. On December 27 the program was in charge of the San Antonio Musical Club and was given by the following members: Mrs. L. L. Marks, soprano; Mrs. J. R. Stone, soprano; William Turner, tenor; Howell James, bass; Alga Heye, pianist; Mrs. Guy Simpson, contralto; Willetta Mae Clarke, violinist; Marjorie Will, reader; Verna Yturri, soprano; Mrs. George G. Winn, soprano; John Steinfeldt, pianist, and Julien Paul Blitz, cellist. The accompanists were Frederick King, Roy Repass and Mrs. Julien Paul Blitz. Among the numbers were the prize-winning compositions of John M. Steinfeldt, William Marsh (of Fort Worth, Tex.), and Henry Jacobsen. On December 30, the San Antonio Mozart Society, David L. Ormesher, director; Mrs. J. G. Hornberger, soprano; Mrs. Paul Rochs, soprano; David L. Ormesher, tenor; Mrs. J. M. Krakauer, soprano; Margaret Perez, contralto, and Gilbert Schramm, bass, gave the program, with Eleanor Mackensen, accompanist. (Only a portion of the society appeared, as the organization is too large for broadcasting.) On December 31, the program was presented by Mildred Wiseman, violinist; Lucile Wiseman, soprano; Rebecca Gomez, soprano; Eddie Martinez, cellist; Francisco Santillana, baritone; Aurelia Avila, pianist, and Wilbur Beeler, cornetist. Hedwig Richter was accompanist for the Misses Wiseman.

Oscar J. Fox has recently had a concert arrangement of A Cowboy's Lament, better known as Bury Me Not on the Lone Prairie, accepted for publication. The song was kept as much as possible in its original form and will be welcomed by the many drivers of the Old Trail and their descendants, who have known and loved it for years.

San Jose, Cal.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

Victoria, B. C., January 3.—Marguerite D'Alvarez received a warm welcome when she made her appearance here, December 11. All who attended her previous recital in the spring were glad to enjoy again her clear enunciation, sympathetic interpretation and glorious voice.

An organ recital was given in the Metropolitan Church by Marcel Dupré and proved to be an unusual treat for which Victoria has George Dyke, manager, to thank.

The choir of the First Presbyterian Church, augmented to one hundred and fifty voices, sang The Messiah, December 12, under the able leadership of Jackson Hanby. The soloists were Marion Houldsworth, soprano; Christina Hamilton, contralto; J. MacMillen Muir, tenor, and M. J. Pacey, bass. The choruses were well rendered and the soloists most satisfactory, especially Mr. Muir, who elicited much praise for his excellent vocal equipment and convincing manner.

The Arion Male Chorus Club, E. H. Russell director, gave the first concert of its thirty-first season to a capacity house in the Empress Hotel ballroom. The excellent program was well rendered and much enjoyed

in spite of the slight overbalance of first tenors, surely a rare defect. Lilian Wilson, soprano, was assisting soloist and made a pleasing impression. M. M. J. Washington, D. C.—(See letter on another page.)

Mellish Presents Charming New Orchestration

Herbert Brewer's Fairy Pipers is more or less a familiar number on recital programs, but possibly Mary Mellish, the soprano of the Metropolitan Opera Company, has been the first to use it in orchestrated form, and with unusual success. For example, after she had sung her programmed arias recently when she appeared as soloist with the New York City Symphony Orchestra, as an encore she gave the Brewer number to the full accompaniment of the orchestra. An interesting account of the orchestrating of the number itself is to be told.

The very musicianly transcription was made by William Strasser, an Australian musician who was formerly well known in Berlin until he became totally deaf after a serious illness. Being versatile in the arts, Mr. Strasser first took up etching, but later also returned to his devotion to music in the role of transcriber, reviser and composer. Possibly there are few other musicians in America today who are more expert at this profession. Mr. Strasser numbers among his patrons some of the best known artists of the day, including Sembrich, Braslau, and a host of other singers connected with the Metropolitan Opera Company.

Cecilia Club to Open Chamber Series

The St. Cecilia Club (100 women's voices under Victor Harris, conductor) will open the People's Symphony chamber music series at the Washington Irving High School, tomorrow, January 19, at 8.15 p.m. The program will include choral pieces by Schubert, Andrews, Montani, Vidal, Edgar S. Kelly, Mrs. Beach and Warner. There will also be first performances of the following, written especially for the club: J. Bertram Fox's Late Wisdom, Mark Andrew's John Peel, and Flora Bell Blackwell's Rest.

The remaining concerts of the series will offer the Flonzaley Quartet, February 16; Lenox String Quartet, March 23; Hans Letz Quartet, April 27; New York String Quartet, May 25, and Tollefsen Trio, June 22.

Bock Recital Leads to Festival Engagement

Helen Bock, pianist, made such an excellent impression when she appeared in recital in Philadelphia on December 11 that it resulted in an engagement for the Harrisburg May Festival. Miss Bock is under the management of Annie Friedberg.

Althouse Engaged For Next Season's Festival

Such is the popularity of Paul Althouse in recital and concert that he has already been engaged for the National American Music Festival in Buffalo next October. Mr. Althouse will appear in a program of American-born composers' works.

Helena Marsh's Dates

Helena Marsh will make a short western tour within the next few weeks. She will be heard in Notre Dame on January 27 and in Sioux City on January 30.

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The Late James Sauvage—A Tribute

"A short time ago James Sauvage was promoted to the ranks of the Heavenly Choir, having been stricken with apoplexy in his Newark home. The veteran teacher had just returned from a trip to his native home in Wales, which had been his annual custom for thirty-five years.

"In 1914 we enjoyed this experience together, and at the same time we met many of his distinguished friends in the British realm of music. A volume could be written about this great artist, and pages of wonderful criticisms could be quoted.

"Mr. Sauvage, born in North Wales, in 1851, received his musical education at the Royal Academy of Music, London, and in two years won the bronze, silver and gold medals, and later was elected an associate of the institution, and then a Fellow of the Royal Academy, an honor conferred in recognition of his distinguished career as a teacher of the art of bel canto in this country.

"He distinguished himself in oratorio, opera and concert, and later in America as a teacher of celebrated artists. An unblemished character, a perfect physique, a commanding presence, charm of manner and conversation, an unusual intellect and inborn dramatic instinct coupled with a luscious voice, placed him on a high pinnacle. He was one of the leading baritones of the Carl Rosa Opera Company. His repertory included the standard English, French and Italian works, and he was heard in leading roles.

"When about twenty years of age Mr. Sauvage married Eleanor Lewis, daughter of Llew Llyfyo, Welsh poet and concert singer. Besides Mrs. Sauvage, he is survived by the following children: Mrs. Claude Wallace Poole of Newark; Mrs. Harry W. Crowell of Glen Ridge; Mrs. Elliott Owens of Cortland, N. Y.; Tonzo Sauvage, organist and composer of New York; Louis Sauvage of Chester, England, and Elwyn Sauvage of Pittsburgh.

"In 1889 he came from London to America, where he became head of the vocal department at Vassar College, as well as music director at Peddie Memorial Church, Newark, and teacher of a great many artist pupils at his New York studio. His pupils included Evan Williams, Herbert Witherspoon, Dr. Carl Dufft, Gwilym Wiles, John Young, Harold Land, William Fahnestock, John Prindle Scott, Ralph Cox, Anna Russert, Margaret Lemon, Dr. Ion Jackson, Harold Butler, Morton Adkins, etc.

At the Welsh National Eisteddfod in September 1901, he followed an address by Lloyd George, and his singing, reported in the English press, made a deep impression on the great statesman. They met after the concert and renewed a friendship that had begun thirty years before when Lloyd George met Mr. Sauvage at Criccieth; the singer was singing at the festival there, and was to be entertained by the Lloyd George family. The mother of Lloyd George was a semi-invalid, and expressed her disappointment at not being able to hear the baritone that night, whereupon he sang his entire program for her at the home. In 1916 the Knights of the Round Table gave a banquet in honor of Mr. Sauvage in San Francisco. The British Premier, in spite of his many and arduous duties in connection with the war took time to send a very beautiful tribute to the committee concerning the baritone, in which he said: 'What pleasure he gave to my dear old mother. Ever since there has been a warm spot in my heart for the famous musician.'

"James Sauvage made both name and fortune in Great Britain. When he came to America he was an extremely busy man, but in independent circumstances. The result was that his name was not heralded in huge letters around the country, and consequently he was not known by many of the present generation of musicians.

(Signed) HAROLD LAND."

Great Yuletide Project for Appleton (Wis.)

Few cities of its size can boast of such a magnificent Christmas project as Appleton, Wis. The reason is that the many Yuletide events of previous years have been developed into community projects that touch the minds and hearts of the whole public. Christmas week was ushered in with a great indoor presentation of the Pageant of the Nativity, under the direction of Dean Waterman of Lawrence Conservatory of Music. Several church choirs were massed to present this beautiful version of the story of Christmas. The story of the Nativity was told in five episodes with carol interludes. Elaborate costuming and appropriate lighting effects and artistic grouping of the participants enhanced the effectiveness of music and made of the production a genuine musical and religious ministry to the entire community. The solo parts of the pageant were sung effectively by leading soloists of the city and conservatory. It is the plan to make the two great Christian festivals of the year, Christmas and Easter, the times for a wonderful religious and musical expression. This is being accomplished by the united efforts of the various choral organization of the city in a community project.

The music for the pageant was selected from Buck's Coming of the King, Maunders' Bethlehem, and Handel's The Messiah.

William Wylie in New York

Among the recent visitors to the metropolis was William Wylie of Columbus, Ohio. The chief object of his visit was to secure William Wade Hinshaw's Impresario Company for an appearance in the Ohio city on January 23. This is a direct result of the appearance there on December 7 of Impresario Hinshaw's Cosi Fan Tutte Company, music lovers of Columbus being so charmed with the performance that Mr. Wylie was at once despatched to bring to Columbus the other Hinshaw attraction. Mr. Wylie also has made arrangements to present the Denishawn Dancers on March 8.

During the summer, the City Band concerts under Mr. Wylie's direction have been a feature, and next summer he proposes to give a series of orchestral concerts, *al fresco*. In addition to his other work, Mr. Wylie is heard frequently in recital, both in his home city and various other Ohio towns. On February 11 he will give a recital in Chicago.

Goldman Presented with Gold Cornet

On Christmas Day, Edwin Franko Goldman, conductor of the Goldman Band, was presented with a beautiful gold Martin cornet, a gift of the Rudolph Wurlitzer Company, in appreciation of what he has done for the people during the past five years. The instrument is an unusually

handsome one and is suitably inscribed. With the instrument came a note of appreciation, requesting Mr. Goldman to use it occasionally at his concerts and to treat his audiences to a cornet solo. It was also suggested that he join his six cornetists when they stand to play the sensational finale of his own popular composition, The Chimes of Liberty. The conductor has agreed to this proposal and he will also probably render a solo occasionally during the summer season, and when he goes on tour with his band.

It will probably be remembered that Mr. Goldman was formerly one of the best known cornet soloists in the country and was for ten years a member of the Metropolitan Opera House orchestra. He is particularly pleased with the cornet with which he was presented, because it is an American-made instrument.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

ABSOLUTE PITCH.

"Can you tell me why it is that sometimes when a critic writes of a musical event or of a singer, that absolute pitch is mentioned? Is it something unusual? I know, of course, that some singers do not keep on the key in singing, and suppose that means they are off the pitch, but always supposed that was the fault of bad training."

The definition of pitch in the musical dictionaries is: "The position of a note in the musical scale. Pitch is relative or absolute." Relative pitch of a tone is its position when compared with some other tone. "Its absolute pitch is its fixed position in the entire range of musical tones." Absolute pitch is determined by the number of vibrations per second, but that is not perhaps what you want to know. It is a matter of fact that few people possess absolute pitch, especially singers; and it is too often true the singer and the instrumentalist or accompanist are not in perfect accord. Lack of "ear" is one reason for this, lack of training another. Years ago, when the opera company that contained the names of nearly all European celebrities gave a season in Boston, the performances taking place in Mechanics Hall, one of the sopranos became celebrated from the fact that during the entire season she never once sang "on the key." What is spoken of as a musical ear, (that is, a sense of absolute pitch, so that one at once and unconsciously recognizes a tone on hearing it and is also able, if a singer, to produce any desired note without mistake) is a valuable possession for any musician, one that should be cultivated, and can be, to a certain extent, though absolute pitch seems, as a rule, to be a natural gift. In Lohengrin there is a very bad interval in the first song of the tenor when he comes on with the Swan and sings up stage, where the orchestra is not of much help. Not all Lohengrins accomplish it successfully. One of the successful ones told the writer that he thought of that interval as the most difficult part of his role, and kept it in his mind until he had successfully negotiated it, then he was sure the remainder of his music would go smoothly.

INTERRUPTIONS.

"Do you think it is artistic for a singer to interrupt an accompanist and have him begin a song over again? It seems to me to show little thought of what the audience would like. To interrupt any piece of music destroys the continuity of the piece and I know I was much annoyed at a recent recital when this was done."

It certainly sounds inartistic for a composition to be interrupted, yet it occasionally has to be done, sometimes from lack of memory when an instrumentalist is playing without notes, sometimes when accompanist and singer are not in harmony. Once when the accompanist was playing in four-four time and the singer was singing in three-four time, the audience, at least those who knew anything about music, would have been glad to have a halt called; it was a weird performance. Another time a pianist, trying to play some composition, forgot entirely where she was, or what came next, stopped short, left the piano, went off the stage, returned with the music and sat down at the piano with a deep sigh of satisfaction. The feeling of the audience may be imagined. Both these occurrences took place in London. In this country an oratorio was being sung in one of the large cities. The soprano had a cold, and in the middle of an aria, stopped short, coughed, then went on again, to the dismay of the conductor of the orchestra. Fortunately, these occurrences are not frequent.

OPERA BOOK.

"Can you give me the name of any book that has the operas up to date, that is, the titles, composers, and some slight description of the plot. I have tried to find such a book and been told of such and such a one, but none of them are reliable, even one printed in 1921 is far from complete. Composers, who have written quite a number of successful operas, are represented, when mentioned at all, by one or perhaps two. As a student, it is difficult for me to study plots or parts when there are no books to study from."

There does seem to be a lack of literature about operas of more recent date, but perhaps it would be difficult to keep up with new compositions when there are so many being put out. In fact, books of reference on certain musical subjects seem to be few and far between. Some of the books ignore the death of the musician entirely, one book in particular, printed in 1915, not mentioning the death of well known musicians, but giving the addresses where they live, this, after they have been dead for several years.

Valenti (Gescheidt Pupil) Praised

Alfredo Valenti, operatic basso and artist pupil of Adelaide Gescheidt, touring England and Scotland with the British National Opera Company, season 1922-1923, has added more triumphs to those he enjoyed in the beginning of the season.

Mr. Valenti has sung all the leading bass roles, and has been received everywhere with acclaim. His Mephistopheles arouses special interest and favorable comment. The latest press notices from Edinburgh and Glasgow say of him: "The telling sonority of Alfredo Valenti's voice enabled him to give effect to the masterly writing of Gounod, and his resources as actor are ample for a sinister and convincing delineation of the personage."—"One of the most arresting figures in the opera was the Mephistopheles of Alfredo Valenti. His was a wonderfully impressive conception of the part." "There was a particularly interesting Mephistopheles, Alfredo Valenti. Alike in interpretation and make-up it was an enjoyable departure from the conventional. It was a genuinely powerful impersonation."

Gerhardt and Levitzki in Joint Recital

Elena Gerhardt and Mischa Levitzki joined in a recital at Peoria, Ill., on January 10, at the Mohammed Temple. Although the great singer of lieder and the great pianist have known each other for years, this is the first time they have appeared on the same program. It is interesting to recall in this connection that the two artists first met on a train in Denmark, when Mme. Gerhardt was returning from an English tour, and Mr. Levitzki, then a boy of seventeen, was returning from his first Scandinavian tour. It was in the year 1915, in the early days of the war. Since then both have traveled extensively, Mme. Gerhardt has enhanced her reputation as a great lieder singer of our day, and Mr. Levitzki has forged ahead to the forefront of present day pianist.

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(Continued from page 8)

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WILLIAM S. BRADY

not. In recent years Mr. Brady has been unable to accommodate all those who have applied for lessons, and it was not an easy matter to induce him to come again to Chicago for even a brief period this summer to conduct a master class.

A teacher of the voice may be the possessor of a remarkable voice and have achieved fame as an artist, but this by no means stamps him as a successful instructor. The most essential requisites are: A sound musicianship, an intimate knowledge of voice production and building up the voice, unerring recognition of faults and ability of correcting faults, sound ideas as to interpretation, style and repertory. When to this is added a decided personality, magnetism, a genuine ability to impart one's knowledge, unflagging interest in the student's progress, patience and common sense, such a person may be well called an ideal teacher. This may be fittingly said of William S. Brady.

It is not only the purpose of Mr. Brady's work to prepare a student for his or her professional career, but also to advise and assist in a most practical way. He is a strong believer in the ability of young American singers to succeed in opera or in other directions. When the student is sufficiently prepared for an operatic career Mr. Brady, through his various connections, sees that they have a chance. He is strongly in favor of two years' experience in the opera companies of Europe as a beginning of the career. Mr. Brady is again going to Europe this summer immediately after the conclusion of the master class to arrange for the operatic debuts of two of his students.

Katherine Bacon Recital, January 27

Katherine Bacon's second New York piano recital this season will be given at Aeolian Hall on Saturday afternoon,

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Frederic Shipman, Managing Director, has made an arrangement with International Tours, by which they will not command his entire time, as heretofore, and he will devote the greater portion of each year to Personally Directed Tours of the U. S. A. and Canada. Mr. Shipman's address for the next six weeks will be Hotel Trenton, Los Angeles.

January 27. On this occasion she will play two choral preludes, Bach-Busoni; rondo in A minor, Mozart; scherzo, from the Midsummer Nights' Dream, Mendelssohn-Hutcheon; sonata (by general request), Griffes; a group of Chopin numbers: Ballade in F (op. 38), three etudes (op. 25, Nos. 1, 2 and 3), Berceuse, and scherzo in B minor; Triar, Albeniz; Ondine, Ravel, and Liszt's eleventh Hungarian rhapsody.

Russian Opera Company Closes Brilliant Week in Buffalo

The MUSICAL COURIER is in receipt of a telegram from Louise H. Marvin of Buffalo, N. Y., dated January 14, which reads as follows: "The Russian Grand Opera Company, under local management of Bessie Bellanca, closed a brilliant week's engagement on Saturday evening, January 13, having presented to Buffalo hitherto unknown masterpieces of great beauty. Principals, chorus, conductors, orchestra, scenery and costumes combined in unusually fine productions greatly appreciated by the musical public."

Metropolitan Museum of Art Concert

The second concert of the Metropolitan Museum of Art series was given on Saturday evening, by David Mannes and his excellent orchestra, before a record breaking audience. The capacity of the Museum is 10,000, which undoubtedly was reached at this concert. People began to arrive as early as 4 P. M., and after securing the most desirable location possible, waited for hours for the program to begin. At seven, a large part of the audience had already assembled, and at eight, not an inch of standing room was to be had in the hall or the balcony. The huge stairway leading to the galleries of paintings was filled with those who found impromptu seats. From this point thousands enjoyed the music but were unable to see either Mr. Mannes or the orchestra members. There were two thousand seats provided with approximately three thousand standees, and over four thousand sat on the floor. Despite this big assemblage, a religious stillness prevailed which enabled everyone to hear the music.

The program, which was charmingly rendered by Mr. Mannes and his body of fine instrumentalists, comprised: Festival overture, Brahms; Unfinished Symphony, Schubert; Theme and Variations from Suite No. 3, Tchaikowsky; Prelude and Finale from Tristan and Isolde, Wagner; two movements from Suite for strings and solo flute, Bach; Moszkowski's Serenade, and his Malaguena; Minuet from Symphony in E flat, Mozart, and Peer Gynt Suite, Grieg.

Chicago to Have Russian Opera Season

As exclusively told in the MUSICAL COURIER of December 28, there will be a Russian Opera season of five weeks at the Auditorium, Chicago, beginning Monday, February 19. Some further facts in regard to the season are here given out for the first time.

The nucleus of the company will be the Russian Grand Opera Company which came here last season, made such a remarkable trans-continental tour last spring and summer, and is on the road this year under the S. Hurok management. This company will go into the Auditorium and be strengthened as to chorus and orchestra by elements recruited from the Chicago Civic Opera Company so as to bring it to the size of a first rank operatic organization. There will be some Italian opera included in the repertory, for which certain principals of the Civic Opera and Conductor Polacco have been engaged. Feodor Chaliapin, the famous Russian bass, will also appear with the company for a number of guest performances.

Shattuck Busy in the East and Middle West

Arthur Shattuck, recently returned to this country after a year abroad, will be busy in the Middle West until February 9, when he will appear as soloist with the Minneapolis Orchestra, under the direction of Henri Verbrugghen, in Milwaukee. He will give recitals in Menominee and Escanaba, Mich., in Oshkosh, Fond du Lac and Watertown, Wis. During February he will give recitals at the University of N. C. at Chapel Hill, in Washington in the Master Pianists' Series of T. Arthur Smith, and in Albany. On February 21 he will give his New York recital at Town Hall.

French Section I. S. C. M. Makes Dukas President

A cable from Paris dated January 10 received just too late for insertion in last week's issue, announced the formation there of a French section of the new International Society for Contemporary Music, with Paul Dukas, the distinguished composer, as president.

Mme. Cahier's First Recital Here

Mme. Charles Cahier will give her first New York song recital at the Town Hall on the afternoon of February 5, with Walter Golde at the piano. The concert will be managed by the Wolfsohn Bureau in conjunction with Mme. Cahier's personal representative, Ona B. Talbot of Indianapolis, Ind.

Galli-Curci's Reentry at the Metropolitan

Mme. Galli-Curci will begin her second season at the Metropolitan in Lucia on Thursday evening, January 25. Two new members of the company, Delia Reinhardt and Giacomo Lauri-Volpi will debut respectively in Die Walküre Saturday afternoon, January 27, and Rigoletto, Friday, January 26.

Arden with People's Chorus

Cecil Arden will be soloist with the People's Chorus, under the direction of Camilleri, at Aeolian Hall, on January 30. She will sing an aria from La Juive and a group of songs.



UMBERTO SORRENTINO,

the tenor, loves the summer, as is noted in this snapshot, taken in 1922 at his seashore home on Long Island. Now, however, he is doubtless smiling again, this time amid the snows of Canada, where he is singing. Sorrentino will be busy until late in May, his spring season being heavily booked, in both opera and concerts. He sings in Meriden, Conn., in Ohio and the Middle West, and each time will feature a group of American songs, which he says are always received with much favor. The tenor attributes the increase in popularity of songs by Americans to the fact that the English language is now more widely used, thanks to the Americanization of foreigners by various societies. Among such songs on his program are: *Il était une fois* (Murray Davey); *Mayday Carol* (Deems Taylor); *The Bitterness of Love* (James P. Dunn) and *Night and the Curtains Drawn* (G. Ferrata), all published by J. Fischer & Bro., New York. *Vorrei Sapir*, by R. Taverna, a young New Jersey composer, has also been splendidly received, Sorrentino having to repeat it whenever sung.

Reception to Paul Shirley

On January 5 a reception was given at their studio, 27 West Fifty-seventh street, by Ethel Grow, contralto, and Jane R. Cathcart, president of the Washington Heights Musical Club, to Paul Shirley, viola d'amore, soloist. Mr. Shirley played several of his own compositions, first giving the guests a short talk on his unusual instrument, explaining the changes he has made to bring it up to modern requirements; Ruth Kemper, violinist, played some compositions by Henry Holden Huss, accompanied by the composer. Among the distinguished guests were: Mme. Hildegard Hoffman Huss, Mrs. and Miss Eberhard, William Burnett Tuthill, and many others.

Chicago's North Shore Festival

The Chicago North Shore Festival this year will take place in Evanston (Ill.), May 24-30. The soloists will be Louise Homer, Tita Schipa, Mabel Garrison or Edith Mason, Rose Gannon, Theo Karle, John Barclay and Margaret Matzenauer. More complete details will be published in next week's issue.

Future Friends of Music Concerts

The next concert by the Society of the Friends of Music will be at Carnegie Hall on Wednesday afternoon, January 31. Sigrid Onegin, contralto, and Bronislaw Huberman, violinist, are the soloists.

Sylvia Lent Recital March 5

Sylvia Lent, the young violinist who recently returned to this country following her success in Europe, will be heard at Aeolian Hall on Monday afternoon, March 5, under the management of the Wolfsohn Bureau.

New Metropolitan Artists Arrive

Two new artists of the Metropolitan Opera Company both reached here on January 15, G. Lauri-Volpi, Italian lyric tenor, and Delia Reinhardt, lyric soprano from the Munich opera.

Isidor Achron to Make American Debut

Isidor Achron, the Russian pianist, brother of Joseph Achron, pianist-composer, will make his American debut at Town Hall, Sunday afternoon, February 4.

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Florence Reed, in Los Angeles (Cal.) Express:

At the Philharmonic, Umberto Sorrentino sang the last aria from "Tosca" with great fire and passion. He was warmly received and sang many encores.

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REVIEWS AND NEW MUSIC

(Composers' Music Corporation, New York)

Eden, a Song for Medium Voice, by H. O. Osgood, to a Poem by Cyril Hume

As everybody knows, H. O. Osgood has written a number of graceful and agreeable songs. This new one is of the same order. Not very big, not at all tragic, nor modern, nor turgid, nor any of those horrible things of which we critics and reviewers have to swallow such a dose in these transition days. Therefore we are grateful to Mr. Osgood for being and remaining one of those healthy normal human beings who do worth while things, the sort of things people (and even the poor critics) like—to say nothing of the singers. Fortunately, Mr. Osgood has a goodly respect for the human voice, which few composers have any respect for nowadays (and which is soon to be licensed out of existence if we are to believe what we hear on the street)—and writes music that is not only singable but which gives the singer just the sort of chance for real singing that every singer in his heart is longing for however much he may like the modernistic confusion of recitative and declamation. In other words, Eden is a good song.

Love Is Like

A graceful little song by Wilson G. Smith to a poem by Ina Brevoort Roberts. It is short, simple and pretty, and, of course, well written both for the voice and the piano.

Spanish Dance (for Cello and Piano)

This number by Berta Josephine Hecker is just plain popular music but perhaps Spanish dances have to be popular music. We do not know. As popular music it will no doubt find favor. Perhaps it will also win the honor of being jazzed.

Woman

This song by Katherine Ruth Heyman is a monotone, sung all on one note (the note is F sharp). The accompaniment is very modern, rather skilfully made, and set to a dreadful poem by the composer, not dreadful as poetry but dreadful in its sentiments. It ought really to be reviewed by a woman, an unhappy, lonely disappointed one at that. As for the music, is it interesting? Is a monotone ever interesting? Is even Ein Ton by Peter Cornelius interesting?

Two Compositions for Violin and Piano—Prelude, and Song and Dance

Gaylord Yost has "done himself proud" in these delightful compositions. Both inspirationally and technically they are notable examples of the composer's art. Needless to say, too, they are excellently well suited to the violin, lying just right for the instrument, in the positions where they will be most effective. Both of them are short, and neither of them is especially difficult, the dance part of the second making the most demands on the player. This part is a

splendid study in flowing legato, running up as high as the ninth position. These works will appeal to students and teachers as well as to concert artists.

(Schroeder & Gunther, New York)

Your Day (a Birthday Song)

A simple ballad by Robert Hunting Terry with a good tune and a decidedly unusual, original and effective accompaniment. It ought to be popular.

(Harold Flammer, New York)

Gypsy Cheer

This is a song for low voice by David Proctor—a lively little thing in Bolero style with a very expressive accompaniment. It would be a good encore song, and is, also, an excellent study in phrasing and diction.

(Oliver Ditson Co., Boston)

Dusk Fallen

This is a song for medium voice by Cesar Cui translated from the Russian by Constance Purdy. For no reason that is very evident, this song is in the key, bothersome for most amateur pianists, of six sharps, and the music is freely dotted with double sharps. Otherwise it is as easy as it is beautiful. A beautiful melody harmonized in the simplest possible manner, which is, of course, the best. The English translation is very good.

(G. Schirmer, Inc., New York)

Pictures at an Exposition (Moussorgsky), Revised and Edited by Harold Bauer

Moussorgsky was a genius of the first order and it is really amazing that these pieces, fourteen little pieces in varying moods, are not heard more often in recitals. It seems a strange sort of neglect. No doubt there has been a good reason for it, and perhaps this splendid new edition by Harold Bauer will pave the way for more general familiarity with these extraordinary examples of Russian musical thought. Of course this music is difficult. Only a pianist of the first order could possibly do it justice, yet it would seem as if they should be of interest to advanced students, particularly in view of the fact that the whole conception is so entirely different from the music to which we are most accustomed. Moussorgsky was the most original individual of writers. Everything he did was new. With a harmonic outline that suggested modernism long before its time, he uses a melodic and rhythmic line that is perhaps Russian, certainly nothing like the music of Western Europe.

A Triad of Songs for Medium Voice, by Rupert Hughes

The songs included in this group are entitled Proud Maisie, to a poem by Sir Walter Scott; Ranjana, to a poem by Tagore, and Remember Not, a setting of a Shakespeare sonnet. They are among the most attractive compositions by this original composer. Interesting is his use of the sort of syncopation that is known as rag time, without it sounding in the least like rag time. But the student who is interested will see how the use of the English language, properly phrased, led to rag time quite naturally. Mr. Hughes writes flowing melody, unaffected and natural, and

effective pianistic accompaniments. Perhaps the most interesting of the three songs is the second, a brilliant allegro movement, very Oriental sounding. The pathetic chromatics of the last are also very appealing. These are recital songs and will find their way to the artists' program. F. P.

NEW MUSIC

G. Schirmer, Inc., New York

MADRIGAL ESPANOL. Spanish song for high voice by Julian Huarde. Words by O. Campero, with translation by Dr. Th. Baker. An exceptional concert number of its type, in view of the fact there seems to be a perfect epidemic of Spanish or so called Spanish music. This one, however, is quite worth while. Dedicated to Tito Schipa.

STARLIGHT, a waltz song by Clarence Olmstead. Not unlike our "hit" songs heard in the best musical comedies. It has all of the swing and catchy melody that is necessary. Light and frothy.

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STAR OF PROMISE. A song by Bruno Huhn to words by Helen Taylor. A number of things recommended this selection to the artist. First of all, it is written with consideration for the voice. For recitals.

I SHALL KNOW, a song with violin obligato by Manzuca. The setting is rather the old fashioned type of full and broken chords supporting the voice, which carries a melody. Simplicity is the key-note of the entire composition and it will surely find favor with vocal students. The teacher can use this for sustained and legato study. The lyric by Helen Jerome contains a happy thought, that there is no death, just resting, and waiting for the loved ones to pass and the soul will know.

Clayton F. Summy, Chicago

A YELLOW VIOLET. Another piano selection by the same composer, John Mokrejs. This companion number to the one above is much more difficult. Here we have a study in grace notes and the crossing of the left hand in broken chords. In this the student will find good practice in touch and wrist movements.

MY LADY LOVE. For the piano by R. Nathaniel Dett. More good teaching material.

IN SOCIAL CONFAB. The third grade piano study by Arnoldo Sartorio. There is such a quantity of excellent teaching material with variety published these days that there is absolutely no excuse for teachers not obtaining every necessary thing for the advancement, culture and actual pianistic skill of their pupils. M. J.

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MUSIC ON THE PACIFIC SLOPE

OAKLAND'S SYMPHONY CONCERTS ARE INCREASING IN POPULARITY

Civic Christmas Pageant Draws Crowds from Neighboring Cities—Orpheus Club Gives Christmas Concert—
Musical Notes of Interest

Oakland, Cal., January 1.—Another delightful program by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, was given in the Auditorium Opera House, December 30, under the management of Miss Z. W. Potter and auspices of the Musical Association of San Francisco. This was the fourth of the Oakland Symphony series and was a popular concert. Mr. Hertz repeated the fourth number of the Peer Gynt suite to satisfy encore demands. The soloist on this occasion was Walter V. Ferner, head of the cello section, who, with Louis Persinger directing the orchestra, played Serenade (Jules de Swert) and Hungarian Rhapsody (David Popper).

EMMA CALVÉ DRAWS PACKED HOUSE

People seated in rows upon the stage and others crowded within the orchestra rail showed the keen interest of the public in the engagement of Madame Calvé by Miss Z. W. Potter, as the third event of the Artists' Concert series at the Auditorium Opera House.

CHRISTMAS PAGEANT TURNS THOUSANDS AWAY

The Yuletide Pageant given in the arena of the Municipal Auditorium is the annual gift of the Oakland Recreation Department to the citizens. Thousands were unable to get into the great auditorium, many having come from San Francisco and surrounding cities. Three thousand performers took part in the pageant, which was under the general direction of Mrs. E. A. Hollington. The schools were well represented. Yuletide customs of many lands, dancing, singing, tableaux, boy scout drills, Westminster Chimes by the British group, an orchestra and several well-known soloists, all contributed to make a program that will be remembered for its excellence and effectiveness.

ORPHEUS CLUB IN CHRISTMAS CONCERT

The first concert of the twenty-ninth season of the Orpheus Club was given in the Auditorium Opera House, under the direction of Edwin Dunbar Crandall. Christmas songs and selections formed a great part of the excellently rendered program. Soloists from the club were Ernest H. McCandlish, Richard Lundgren, D. A. Ervin and W. H. Bundy. The accompanist was Bessie Beatty Roland. The Arion Trio—consisting of Joyce Holloway Barthelson, piano; Josephine Holub, violin; Margaret Avery, cello—assisted in the program. A full house attested the popularity of the concerts

by this organization of male voices and many encores were demanded.

NOTES.

Ellen Edwards, a young English pianist, has come to reside in Oakland. She gave an invitational recital recently and displayed sound technic and pianistic excellences which will ensure her a warm welcome in the musical sets of the bay district. She is an honor graduate of the Royal College of Music in England.

The Cecilian Trio—consisting of Karoline B. Jump, cellist; Mary Elizabeth Jump, violinist, and Selena Helen Reynolds, harpist—gave selections at the Christmas evening program of the First Methodist Episcopal Church, December 24.

The semi-annual concert of students of the music department of the California School for the Blind was given December 24, open to the public. Otto Fleissner is director; Claire Upshur the vocal instructor, Natalie Bigelow the violin instructor, and Gussie E. Mast the piano instructor.

Pupils of Eva Sanden-Johnson gave their semi-annual piano recital, December 22. Those participating were: Myrtle Hosford, Jack Fryer, Thelma Murchison, Sigrid Murchison, Irene Pulvermiller, Florence Westland, Helen Eliason, Anna Baldwin, Arthianese Baldwin, May Johnso., Anna Dahlquist, Pearl Cinnamond, Sylvia Poppe, Hilda Anderson, Margaret Duffy, Aloysius Duffy, Rodger Eliason, Steen Ericson, Helen Seeborg, Clare Anderson, Winifred Peterson, Virginia Maubert and Mary Lekas.

The December program of the Alameda County Music Teachers' Association deviated from the usual custom of presenting active members by introducing members of the student section. The following took part: Aurelia Frazee, Dean Donaldson, Jeanette Mainzer, Helen Marchant, Vin: Lowry, Helen Hjelte, Marie Rambo, Zylpha Allen, Helen Marchant, Virginia Ayer, Grace Hjelte and Marie Harkett. A students' recital was given recently by pupils of the Imperial Music School, Wallace E. Pettit director.

Hazel Van Haltren, leading soprano of the Ferris Hartman Opera Company, was one of the chief features of the Christmas celebration of the Oakland Council, No. 784, Knights of Columbus.

E. A. T.

SEATTLE HEARS VARIETY OF CHRISTMAS PROGRAMS

Amphion Society Gives Concert with Betsy Lane Shepherd as Soloist—Notes

Seattle, Wash., December 22.—For weeks children rehearsed old time carols. On Saturday preceding Christmas Day they started in automobiles, to make the round of

hospitals and other public institutions. They wound up the day singing carols at the downtown park, where the scene of the Nativity was presented by the Community Service members.

The Wayfarer chorus, under Montgomery Lynch, gave two good performances of The Messiah, a group singing it on Christmas Day at the Orpheum, where a special program was given for strangers in the city and those who had not planned to attend other entertainments. Clifford Kantner's quartet and the 250 members of the glee club from the West Seattle High School were features of the performance.

Dai Steel Ross gave a charming program of songs that were compiled so as to make a complete Christmas story, which was the last of a series of five recitals. Mrs. Ross was assisted by E. Hellier Collens, violinist, and Arville Belstad, pianist.

The annual Christmas program presented by the Ladies' Musical Club was arranged by Mrs. A. S. Kerry, who is becoming well known as a composer under the name of Katherine Glen, and Mrs. Frank Van Tuyl. Maurice Le Plat, violinist, a new member of the music colony of Seattle, played excellently, and a group of medieval songs was presented in a very interesting way by Ada Tilley, a new vocal instructor at the University of Washington.

AMPHION SOCIETY IN CONCERT

The first concert of its thirteenth season was given at Meany Hall by the Amphion Society, with Betsy Lane Shepherd, soprano, as soloist. This society has about one hundred members and until this season was under the direction of Claude Madden, who did yeomen service in training these men to sing well and intelligently. He has been succeeded by Graham Morgan, who is also an experienced leader, singer and lecturer. The big audience was enthusiastic as the Amphion audiences always are. Miss Shepherd made such a favorable impression that even after her first number she had to respond with encores. She was in excellent voice and spirits and had to pay the price of pleasing her hearers—which she did very graciously.

NOTES

The pupils of Louise C. Beck gave a Twilight Musicales in her studio, December 17.

Mr. and Mrs. Francis J. Armstrong were at home in their studio at the McKelvey on Thursday afternoon, when a short program was presented, Ernest Jaskowsky, one of Mr. Armstrong's pupils, playing a group of violin solos.

Paul McCoolle, one of Boyd Wells' talented pupils, gave piano recitals in Everett, Auburn and Tacoma, and will be heard here some time in January.

John Hopper, one of the popular young pianists of Seattle, is now assistant instructor in the piano department of the Cornish School, and Lois Adler, pianist, who has appeared with the Chicago and Minneapolis Symphony orchestras,

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is also one of the new members of the Cornish faculty and is studying with Calvin B. Cady, associate director of the school.

A Bach program was the attraction offered by the Musical Art Society, December 20, at the Fine Arts Gallery, Ella Helm Boardman having the concert in charge.

This week a varied program is being given four times at the Cornish School; a puppet show, a pantomime written by Edna Ruhm, called Columbine's Christmas; a one-act play, and a dance pantomime, A Russian Christmas, in which Russian carols are sung led by the young Russian actress, Elena Miramovna, the dances being arranged by Mary Ann Wells.

A. M. B.

LOS ANGELES ORCHESTRAL CONCERTS WELL ATTENDED

Olga Steeb Soloist at "Pop" Concert—Maier and Pattison on Third Symphony Program—Elly Ney with Orchestra—John Charles Thomas Creates Sensation—Arthur Middleton Makes Excellent Impression—Grace Wood Jess Sings for Dominant Club—Blanche Rogers Lott Heard with Chamber Music Society—Audience Held Spellbound by Graveure's Art—Notes

Los Angeles, Cal., January 15.—Exceptionally enjoyable have been the last two pairs of concerts by the Philharmonic Orchestra and the one given on December 17, when a large number of people were turned away. The last, the regular "pop" concert, was fresh evidence of the generosity of William A. Clark, Sr., inasmuch as all the receipts from the box office were turned over to the fund for the music department of the public library. Olga Steeb, our own great artist, donated her services as soloist and played in an inspired manner.

Guy Maier and Lee Pattison, two-piano soloists for the third symphony program, won instant favor for their exquisite playing of the Mozart double concerto for two pianos. They had great applause and were repeatedly called out to receive hearty demonstrations of delight from the audience.

ELLY NEY WITH ORCHESTRA.

The orchestra gave on this occasion a fine rendition of the Scheherazade suite and the symphonic poem from the suite, My Fatherland. The Friday and Saturday concerts, December 15 and 16, were among the best of the season, with Elly Ney, pianist, as soloist, and her husband, William Van Hoogstraten, as guest conductor. The audience went wild with delight over the soloist and the conductor and the superb playing of the men under the guidance of the distinguished director. The second symphony by Brahms and the Ruy Blas overture by Mendelssohn were the numbers given by the orchestra. Mme. Ney gave a brilliant performance of the Beethoven concerto in E.

JOHN CHARLES THOMAS CREATES SENSATION.

A genuine sensation was created by John Charles Thomas, baritone, who had two very successful concerts here and who has created a place for himself which guarantees him a warm reception upon his return. Mr. Thomas is blessed with an attractive personality, a splendid appearance and a beautiful voice under excellent control, and he chose good songs for his two programs. Thus it is not surprising that people stood in the aisles and recalled him with ringing applause until he sang encore after encore, his repertory seeming as exhaustless as his beaming good nature and his velvety voice.

ARTHUR MIDDLETON MAKES EXCELLENT IMPRESSION.

Arthur Middleton made an excellent impression when he appeared as soloist for the Lyric Club, and again with the Oratorio Society, which presented The Messiah. Others in The Messiah were Melba French Barr, soprano; Florence Middaugh, contralto, and Harold Proctor, tenor, with John Smallman conducting.

GRACE WOOD JESS SINGS FOR DOMINANT CLUB.

The Christmas program given by the Dominant Club at its December meeting was made especially interesting by the exquisite work of Grace Wood Jess, noted singer of folk songs. Singing in costume two quaint old English Christmas songs, she created a true Christmas atmosphere, but it was in the last number, an old French song from the Yvette Guilbert collection, that Mrs. Jess achieved that rare experience of reducing an audience to tears and to a reverent silence which all were reluctant to break. A trio of women's voices, with harp accompaniment heard in the distance, was effective.

BLANCHE ROGERS LOTT HEARD WITH CHAMBER MUSIC SOCIETY.

The fourth program by the Chamber Music Society was most interesting, and admirers of Blanche Rogers Lott's artistic and musicianly work were gratified to hear her in the piano quintet by Dubois, which gave an opportunity for a display of the delicacy of Mrs. Lott's technic as well as for her perfect work in the ensemble. Next in enjoyableness was the tone poem by Felix White, a composition full of charm and atmosphere. A large audience heard

the program and the growing attendance at each concert is pleasing.

AUDIENCE HELD SPELLBOUND BY GRAVEURE'S ART.

Louis Graveure sang to a capacity audience at his concert here. The "bravos" which were heard many times, as well as the thunders of applause, must have thrilled the singer. There were insistent demands for encores after every song group, to which this delightful baritone with the distinguished air responded generously. The audience was hypnotized by the beauty of his phrasing, his high soft tones, and the perfection of his diction.

NOTES.

Joseph Zoellner, Jr., and his bride have returned from their wedding journey. Their wedding was an early December event.

Charles Bowes presented his artist pupils at the Friday Morning Club in an operatic program staged and costumed by his talented wife, Ruth Bowes.

J. W.

SAN JOSE FINDS DUPRÉ'S PLAYING MOST MUSICIANLY

Holiday Season Celebrated with Messiah and Carols by a Capella Choir—Graveure Gives Recital

San Jose, Cal., December 22.—Marcel Dupré appeared at the College of the Pacific auditorium recently in an interesting and artistic recital. The outstanding feature was the improvisation upon submitted themes in which M. Dupré amazed his hearers by the musical, as well as technical perfection of the result.

A recital was given by Louis Graveure at the Victory Theater, December 7. Mr. Graveure, who is not unknown to San Jose audiences, received an enthusiastic ovation and was compelled to respond to encores after each group in addition to repeating several of his numbers.

Flossita Badger, contralto, and Laura Fernish, pianist, gave an alumni recital in the College of the Pacific auditorium, December 5. Both showed splendid growth and gave a worthwhile and interesting program before a large audience.

Allan Bacon, A. A. G. O., the newly appointed head of the organ department of the Conservatory of Music of the College of the Pacific appeared under the auspices of the American Guild of Organists at the First Methodist Church. Mr. Bacon played a program which, for interest and musical value, has never been surpassed in San Jose. The American composer was well represented and Mr. Bacon proved himself to be a fine interpreter. His coming adds decided impetus to the interest in organ playing in this city.

The eighth annual performance of Handel's Messiah was given by the chorus and orchestra of the College of the Pacific under the direction of C. M. Dennis. The soloists were: Mima Montgomery, soprano; Nella Rogers, contralto; Hugh Williams, tenor, and Neil Darrah, basso. The well drilled chorus of 135, supported by an orchestra of twenty, gave spirited renditions of the choruses, while the soloists proved exceptionally adequate.

The A Cappella choir of the College of the Pacific, which beginning its sixth year of activity under the direction of C.

M. Dennis, has been very busy giving its program of Christmas carols before various organizations of the city. The choir numbers twenty-five, all students of the College, and has achieved a wide reputation for the beauty and delicacy of its work. On December 19 the choir assisted by Lulu Peiper, soprano, and Clarissa Ryan, violinist, gave a program of carols at the First Methodist Church under the auspices of the Santa Clara County branch of the State Music Teachers' Association. Ancient and modern carols were sung. Miss Peiper sang the Cornelius Christmas Songs charmingly and with fine feeling for the text, while Miss Ryan gave the large audience much pleasure with her beautiful performance of Handel's Larghetto.

C. M. D.

Marcella Craft Singing in Germany

Marcella Craft, the gifted American soprano, who is so well known through her great success in concert and opera in this country, has returned to Munich, Germany, the scene of her former triumphs. She has been busily engaged giving lieder recitals at several of the important German cities, including Munich, Dresden, Cologne, Hamburg, Breslau and Leipzig. Schmidt Lindner, one of the most popular accompanists in Germany, assisted her at the piano at all of these recitals.

Miss Craft recently wrote her manager, M. H. Hanson, that she had been engaged for six performances at the Stadt Theater, Kiel, Germany, where she was a great favorite before the war. The dates of the performances are as follows: January 17, Traviata; January 20, Salome; January 23, Tiesland; January 26, Othello; January 28, Salome, and January 30, Butterfly.

Sascha Fidelman Returns to America

Sascha Fidelman, Russian violinist, who, after having become a citizen of the United States last summer, went to Europe to fill a number of concert engagements, returned to New York the end of November. He contemplates devoting his time to concert work. While in Europe he appeared in concert in Berlin, Leipzig, Hamburg, Munich, Cologne, Frankfurt-on-Main, Dresden, Weimar, as well as in many Russian and Polish cities.

Leginska Not Properly Identified

"Ethel Leginska, prominent violinist, has returned to America" was the caption sent out on pictures taken by the International Newsreel Service, on the artist's arrival from abroad recently and sent out broadcast all over the country. But then thousands everywhere, who had heard the dynamic little English pianist play, were not misled, for she is so well known.

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Musical Comedy, Drama and Motion Pictures

The first week of the New Year offered only two new theatrical attractions. At the National Theater, Winthrop Ames presented Clemence Dane's play, *Will Shakespeare*. Otto Kauger is entrusted with the leading role. There has been some doubt expressed as to the fate of this new play. So far it has not attracted much interest. Fashions for Men, which was seen here for several weeks, was transferred to the Belmont.

The fourth and what has been announced as the final program of Balieff's *Chauve Souris* was presented at the Century Roof Theater on the following Thursday evening. The premiere attracted a most fashionable gathering, and the fact that members of the Moscow Art Theater Company were the guests of honor created still more interest. It has been stated by many who have seen this fourth edition of *Chauve Souris* that it is by far the best and most colorful of any program Mr. Balieff has created during the year in New York. The program seems to be almost entirely new, though one or two of the old favorites remain. It is easy to prophesy that if this Russian organization wishes to remain indefinitely in New York there seems to be little doubt but that the Century Roof Theater will continue to be filled at all performances.

Paramount interest in the new offerings for the week of January 8 was centered exclusively in the first performance offered by the Moscow Art Theater Company at the Jolson Theater. The first play was *Tsar Fyodor Ivanovich*. The art and beauty of these productions is now a matter of theatrical history in New York City. It is a long time since an organization has commanded the respect and admiration that these Russian actors and actresses have been accorded. Constantine Stanislavsky heads the remarkable organization; in fact he is responsible for its foundation. For the first performances the leading role was played by Ivan Moskvine who created such a profound impression that almost without exception the dramatic critics declared him to be one of the greatest artists ever seen in a local theater. The last half of the week this leading part of the *Tsar* was played by Mr. Stanislavsky himself, who received the same praise. The Russian Company is limited to an eight weeks' engagement, and from all indications it is going to be far too short a time to accommodate the hordes of people who are trying to get into the Jolson Theater, which by the way has one of the largest seating capacities in the city. Morris Gest, the local manager, is to be congratulated for having brought the Moscow Theater here.

On Tuesday evening following, Leo Corrillo, as star of a new play, *Mike Angelo*, was seen for the first time at the Morosco Theater. The play is by Edward Locke. From the local criticisms it appears that the most important part of the entire production is Mr. Corrillo, and the best thing about the play is also Mr. Corrillo.

Later in the week, *Polly Preferred*, a new comedy by Guy Bolton, was offered at the Little Theater. The criticisms all agreed that it is exceedingly clever and bright, and many good things are said of the star, Genevieve Tobin.

THE STRAND.

Those who enjoyed *The Bat*, also *The Cat* and the *Canary*, and such mysterious tales, must have revelled in D. W. Griffith's latest production, *One Exciting Night*, which occupied the major share of the program at the Strand last week. Evidently many people do enjoy such, for the crowds throughout the week were tremendous and it was necessary to hold the work over another week. It is uncanny enough to chill even the stoutest heart and one might grow a little weary of it if long continued were it not for the excellent comedy furnished by a colored Romeo and his lady—if not fair, at least, very charming. There was a special musical score arranged and synchronized by Albert Pesce and well adapted to the bringing out and enhancing of the mysteries of the picture. The Mark Strand Topical Review opened the program, followed immediately by the prelude to the picture itself. Owing to the length of the picture these three numbers comprised the entire program with the exception of the organ solo played by Percy J. Starnes, Mus. Doc., and Ralph S. Brainard, at the close.

THE RIVOLI.

After an extended run at the Criterion Theater, the Marion Davies film, *When Knighthood Was in Flower*, adapted from the book of Charles Major, was shown at the Rivoli last week. And so great was its success, as testified to by the size of the audiences and the enthusiasm with which it received the work, that the management held it for a second week at the same theater. There was the same special musical setting that accompanied the film at the Criterion, and it must have done the hearts of musicians in the audiences good to see the credit for the musical setting incorporated into the film itself, along with the names of those who had directed the other activities which made the excellent ensemble.

Owing to the length of the picture there was only one other number programmed, the overture to Massenet's *Phedre*, one of the assistant conductors having charge of the Rivoli Orchestra. As a matter of fact, there was also Riesenfeld's *Classical Jazz*, excellently played. Indeed, it was not hard to see where all the preparation had been spent, for the overture was marked by poor attacks, bad tone, and an altogether slovenly performance—at least on Friday evening last.

THE CAPITOL.

The program at the Capitol last week opened with a brilliant rendition of the stirring *Light Cavalry* march of von Suppe, and the *Capitol March* of Axt-Rapee, dedicated to S. L. Rothafel. Mr. Rothafel, himself, conducted the orchestra for these two numbers at the last performance each evening, and his presence seemed to inspire the members of the orchestra to even better work than usual. Conductor and men well earned the prolonged and enthusiastic applause which was accorded them by the delighted audience.

Probably the outstanding musical number of the program was the playing of *Nadia Reisenberg*, the young Russian pianist, who gave the scherzo from the Litoff concerto symphonique, assisted by the orchestra. According to the

program note, Miss Reisenberg comes from Petrograd, Russia, where at an early age she entered the Conservatory of Music. When the war broke out her studies were interrupted. After two years of hardship she managed to come to this country with her parents, where for the past year she has been studying with Alexander Lambert. On December 17 she made her debut with the City Symphony Orchestra, the New York press acclaiming her. Her performance at the Capitol made it clear why she was received thus.

The feature picture was *One Week of Love*, with Elaine Hammerstein and Conway Tearle in the leading roles. It was exciting enough to satisfy anyone, the only trouble being one's incredulous feeling that it all could have happened in so short a period of time. As a prelude to the picture, Evelyn Herbert and Frederick Jagel gave an unusually well sung and effectively staged rendition of D'Harlot's *Because*. Chaminade's familiar *Scarf Dance* and a new number by Rapee-Axt, *Promenade*, a silhouette, made up the dance numbers. The former was danced by Doris Niles, Thalia Zanou and Blanche O'Donohue; the latter, by Mlle. Gambarelli and Alexander Oumansky. This is a unit which never fails to please the audiences. The remainder of the program consisted of the *Capitol Magazine*, one of the Robert C. Bruce Wilderness Tales, a Pathe cartoon comedy, *A Stone Age Romeo*, and the usual solo on the Capitol grand organ, played by Dr. Melchiorre Mauro-Cottone, chief organist, and C. A. J. Parmentier, assistant organist.

THE RIALTO.

Judging by the applause Riesenfeld's *Classical Jazz* was the most popular number at the Rialto last week. The music jazzed was *The Parade of the Wooden Soldiers* from *Chauve-Souris*. Wooden soldiers appeared upon the stage, adding to the realism of the number. There also was plenty of applause for Joseph Alessi, trumpet virtuoso, for his thoroughly musically rendition of *Chevalier De Yradier's La Paloma*. Litoff's overture to *Robespierre* was given by the orchestra with the proper spirit under the alternate direction of Hugo Riesenfeld and Joseph Littau. There was an abundance of charm and grace in the Chopin numbers as danced by the Serova Dancers. The grouping in the various selections was very effective.

Gloria Swanson in *My American Wife* was so well received at the Rivoli the preceding week that it was carried over to the Rialto last week. The interesting *Rialto Magazine*, *Daddy Long Legs* (a music film) and *Lloyd "Ham" Hamilton* in *The Speeder* completed the bill.

MAY JOHNSON.

Chicago Musical College's Summer Master School

A catalogue of the Summer Master School of the Chicago Musical College was received at the Chicago office of the *MUSICAL COURIER* during Christmas week. Although the Master School begins only on June 25 and ends on August 4, thousands of catalogues have been mailed by the management of the Chicago Musical College all over the country. From a statement issued by Carl D. Kinsey, general director of the Chicago Musical College, everything points to a bigger Summer Master School than ever before, and already the inquiries are very numerous.

The faculty for the Summer Master School will be made up as follows: Opera classes (repertory and action), Richard Hageman; classes in the art of accompanying (vocal, violin, opera, etc.), Richard Hageman and Moissaye Boguslawski; the piano department will be conducted by Prof. Xaver Scharwenka; the violin, by Leopold Auer and Leon Sametini; the vocal department by Oscar Saenger, Herbert Witherspoon and Percy Rector Stephens; there will also be teachers' normal courses in piano, violin, vocal, public school music, expression and dramatic art; choir and choral conducting, sight reading, ear training and solfeggio; harmony, composition, counterpoint, canon and fugue, repertory, interpretation classes; history of music, orchestration, ensemble playing in all artistic instruments, school of expression, school of acting, opera coaching and action, toe ballet, interpretative and classical dancing, and French and Italian classes.

Felix Borowski, president of the Chicago Musical College, will instruct during the summer session in musical composition, theory and musical history. All of the above teachers have been connected previously with the Chicago Musical College. The only newcomer this season is Prof. Xaver Scharwenka, one of the great pianists of the world and a composer of universal fame. In the Summer Master School catalogue is to be found the biography of all the teachers, each so well written that further statement concerning Prof. Scharwenka here seems out of place. Teachers and students who intend to study this summer at the Chicago Musical College should write to the management for a summer catalogue. It is well worth asking for as it gives material information on many other subjects that have not been mentioned in this short resumé.

OBITUARY

Mrs. L. S. Sherman

The whole of San Francisco's musical colony, as well as the members of the many prominent organizations of which she was a member, are mourning the death of Mrs. L. S. Sherman, wife of Leander Sherman, head of Sherman, Clay & Co., one of the leading music firms of San Francisco. Mrs. Sherman passed away at the Dante Sanatorium on December 17, after an illness of many months. Mrs. Sherman was a pianist of great skill, although she appeared in public but seldom. She devoted much of her time to the encouraging and introducing in concerts of gifted resident musicians. These concerts she always gave in her spacious

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and beautifully furnished music room. Mrs. Sherman was a woman of the most cultured and refined tastes, one of those charming personalities whom it is a privilege to know and to be in any way associated with. The many young and ambitious musicians, who never failed to win her support as well as her sympathy and respect, will miss her keenly.

George Hamlin

George Hamlin, one of the best known of American singers, died at his home, 1070 Madison avenue, on January 11. His health had been failing for several months. He was born at Elgin, Ill., September 20, 1869. After graduating from Phillips Academy at Andover, Mass., he went to Europe to study music. On his return to this country Mr. Hamlin engaged in opera, oratorio and concert singing. He was the first artist to present a whole program of the songs of Richard Strauss in America. He has created several oratorio parts and ten opera roles. He made his debut in opera with Mary Garden in the original production of Victor Herbert's opera, *Natoma*, with the Chicago Grand Opera Company in Chicago in 1912. For the next three years he sang the leading



GEORGE HAMLIN

tenor roles in *Carmen*, *Jewels of the Madonna*, *Tosca*, *Madame Butterfly*, and other operas with that company. Of late years he has sung extensively in recital, and also has taught singing.

In 1892 Mr. Hamlin was married to Harriet R. Eldredge, of Chicago. He is survived by his widow and three children—John F. Hamlin, who is at Princeton; George E. Hamlin and Anna M. Hamlin.

Funeral services were held Saturday morning at 11 o'clock. Interment will be at Chicago.

Heinrich Barth

Berlin, December 30.—Prof. Heinrich Barth, who together with Joachim was one of the founders of the Hochschule für Musik, died yesterday in his seventy-sixth year. He was a pupil of Tausig and von Bülow and for many years was one of the most prominent teachers in Germany. He was a member of the celebrated Joachim Trio which charmed Berlin audiences for many years. Numerous pupils of his are now active as teachers and soloists in the United States. A. Q.

Marie Goetze

Berlin, December 23.—Marie Goetze, formerly contralto of the Berlin Opera, died here yesterday. She was born in Berlin in 1865, and for decades was a prominent figure in the Berlin Opera. She also sang in Vienna and other large centers, and for a time in New York. Her principal roles were Brangäne, Fides, Orfeo and Magdalen in the Meister-singer. C. S.

NEW YORK CONCERTS

(Continued from page 41)

was played by Mr. Schnabel, the orchestra entering with development material and giving way in its turn to the choral cohorts. The similarity of the thematic material to the choral close of the ninth symphony was generally remarked. This development and re-using of ideas, fairly common to all composers (note Wagner's song *Träume*, which later matured into act II of *Tristan and Isolde*), is particularly typical of Beethoven. Every musical thought that came to him was noted down in his sketch books and often the most obvious commonplace later inspired his loftiest flights. The forces under Mr. Bodanzky's baton made full use of the opportunities offered by the fantasia and rose to fine heights in the final climax.

In speaking of the fantasia the Times says: "It is music of power and beauty and was splendidly sung by the chorus and played in the same spirit by the orchestra." The comment on Mr. Schnabel's playing of the concerto was: "poetically conceived and executed with clarity, delicacy and rhythmic clearness. . . as understood by a ripe and intelligent artist."

GABRILOWITSCH, MEITSCHIK
AND JOSEPH BORISSOFF

Town Hall was comfortably filled on Sunday evening with an audience which included many Russians—which was not strange considering the fact that the program given by Ossip Gabrilowitsch, pianist; Anna Meitschik, contralto, and Joseph Borissoff, violinist, was for the benefit of the

Davos Sanitarium (in Switzerland) and the Fund for the Relief of Men of Letters and Scientists of Russia.

Each artist was heard in two groups, Mr. Borissoff opening the program with the Sinding suite in A minor. His second group consisted of three of his own compositions and the Tchaikowsky Valse Scherzo. Special interest centered in Mr. Borissoff's own works, Humoresque Orientale, Romance Without Words and Impromptu, the last of which was repeated. His audience liked him and recalled him again, insisting upon as many as three encores after his second group.

For her first group, Mme. Meitschik gave Come Reggio di Sol (Caldara), Je crains de lui from Gretry's *Richard Coeur de Lion*, and the familiar aria from *Samson and Delilah*. But it was in her Russian numbers, four Songs and Dances of Death of Moussorgsky, that Mme. Meitschik was at her best. She, too, responded to encores.

It was evident from the start that Mr. Gabrilowitsch was a prime favorite. This splendid artist is heard to advantage in two numbers by Arensky, prelude in A minor and *By the Sea*, and the finale from the Glazounoff sonata in B flat minor, which made up his first group. There was beauty and depth to his interpretation and withal the fire of the passion of his race. His second group was made up of the Balakireff arrangement of Glinka's *The Lark*, the Gay Dance of the Elves (Sapellnikoff) and two of his own compositions—*Melodie* in E, op. 8, and *Caprice Burlesque*, in characteristic vein. Again and again was he recalled by the enthusiastic audience, adding extras to his programmed numbers.

Special praise should be given Walter Golde for his remarkably fine accompaniments for Mme. Meitschik. Joseph Adler performed a similar service for Mr. Borissoff.

I SEE THAT

The Chicago Civic Opera Company will extend its season next year several weeks.

Mary Potter is filling sixty-one engagements in fifteen weeks.

The Russian Grand Opera Company has just closed a brilliant week's engagement in Buffalo.

Anselm Goetzl, composer, is dead.

A surprise party was tendered Dudley Buck by his pupils.

The Art Society of Pittsburgh is fifty years old.

Arthur Shattuck will devote April and May to teaching at the Institute of Music in Milwaukee.

The Chicago North Shore Festival will take place this year May 24, 25, 26, 28, 29 and 30.

The Eastman School of Music at Rochester has arranged a series of concerts for children.

The Ukrainian Chorus filled a successful engagement in Mexico.

Mme. Charles Cahier will give her first New York recital at the Town Hall on the afternoon of February 5.

Leone Kruse will sing in the Municipal Auditorium, Springfield, Mass., January 21.

Bertram Taylor is now a member of the International Publicity Bureau.

George Hamlin, operatic tenor, died on January 11.

Jascha Heifetz has begun a tour which will keep him away from New York for nearly three months.

Marjorie Squires is now under the management of Haensel & Jones.

Ise Niemack is having many successful appearances in Germany.

Arthur Shattuck will give his New York recital in the Town Hall on February 21.

Reinold Werrenrath is booked for an extra recital in New York, on the afternoon of February 22.

Moritz Emery's *Runaway Tom*, the Choir Boys' Operetta, will be produced in Philadelphia, February 2 and 3.

Sue Harvard was heard by an audience of 5,000 when she sang recently for Roanoke Kiwanians.

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Program for January 24: Sonata, B flat minor, Chopin; Sonata, op. 31, No. 2, Beethoven; Intermezzo, C major, Capriccio, D minor, Rhapsodie, E flat minor, Brahms; Prelude, G minor, Rachmaninoff; Etude, Valse and Scherzo, Chopin.

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BLAIR NEALE at the piano for MISS GLUCK

Arthur Beckwith will replace James Levey temporarily as first violinist of the London String Quartet.

Mrs. Edward A. MacDowell is recovering slowly but steadily from her recent injury.

Phillip Gordon, pianist, has just completed a successful tour of the Pacific Coast.

Ethel Grow and Jane R. Cathcart gave a reception in honor of Paul Shirley.

It is announced that Ganna Walska will positively sail for America on January 31.

Paul Dukas is president of the French section of the International Society for Contemporary Music.

Eighty-nine American composers have entered manuscripts in the Balaban & Katz symphony contest.

On February 20 Ethel Leginska will give her first New York recital in three years. G. N.

GOTHAM GOSSIP

THURSDAY MUSICAL RECEPTION.

Emma Thursby's first Friday afternoon musical reception, on January 5, was given in honor of Dirk Foch, conductor of the new City Symphony Orchestra. Eugene Woodhams, formerly of the London and Provincial Concerts, sang *The Silver Ring* (Chaminade) and *Unmindful of the Roses* (Schneider), accompanied by Paul Frenkel. Josephine Bettinetti sang Santuzza's aria from *Cavalleria Rusticana*, *I Did Not Know* (Vanderpool), and *Shoes* (Ferrari), accompanied by Frances White.

Among those present were Bronislaw Huberman, Paul Frenkel, Edna Frandini, Mrs. Lucy Seaman Bainbridge, Mr. and Mrs. Douglas Dewar, Enid Watkins, Augusta Dearborn, Dorothy Winner, Lillian E. Prussing, Mrs. Griffith, Mrs. Theodore Parson (who gave a lecture Tuesday afternoon, January 8, at the Art Center; she made a few remarks in regard to her work, and invited all present to attend). Miss Thursby's friends seem to remember well her days at home, as there was an unusual number present. January 12 the Thursbys planned to have Joseph Holman, cellist, as guest.

DICKINSON FRIDAY NOON MUSIC RESUMED.

The Messiah (Christmas section) was given at the first Friday Noon Hour of Music at the Brick Church by Dr. Clarence Dickinson, organist and choirmaster, with his splendid Brick Church Motet Choir. Special soloists were Marie de Kyzer, soprano; Rose Bryant, contralto; Richard Crooks, tenor, and Fred Patton, bass. Tenor Crooks' clear and pure voice began with *Comfort Ye My People*, continuing through *Every Valley Shall Be Exalted*, and in all this his fluent vocalization of the sixteenth notes, as well as his clear enunciation, made a hit as usual. Mme. de Kyzer's solos were sung with fine authority and continued sweetness of voice; this is her special characteristic, noted by everyone, for she knows how to win her audience, and whether in sacred or secular music, always holds her hearers' attention. Mr. Patton's glorious, resonant voice came to the fore more especially in *I Will Shake the Heavens*, which, with *But Who May Abide the Day*, made his participation a stellar event. As to the choruses, they went with fine vigor with unexpected big climax in the *Hallelujah Chorus*, sounding more like fifty voices than twenty.

AMY GRANT'S OPERA RECITALS.

Amy Grant's public fortnightly opera recitals began December 5 at the Town Hall, continuing alternate Tuesdays at 5:30 p. m., with Elmer Zoller at the piano. In these she gives a review of the works of the season, usually planned to coincide with the operas presented at the Metropolitan Opera House. She tells the story, and often recites the exact text to the accompanying music, played direct from the opera score by the pianist. Coming recitals are

January 23, February 13 and February 27, continuing thereafter to April 10, inclusive.

January 2 Miss Grant gave her opera recital, *Parsifal*, assisted by Mr. Zoller, before the Women's Club of Hasbrouck Heights, N. J.

BOARD OF EDUCATION RECITALS AND CONCERTS.

Although the appropriation for the concerts and lecture recitals under the auspices of the New York City Board of Education is smaller this year than heretofore, thirteen such affairs were given between January 7 and 12. Some of those concerned in this series of educational affairs were: William A. Goldsworthy, organist; Frederick N. Tracy, pianist; Marie Josephine Wiethan, lecturer; Frank T. Molony, lecturer; Esther Benson, lecturer; June Mullin, lecturer; the Loesche Trio (piano, violin and cello); the Woelber String Quartet; Anna T. Flick, lecturer; the Algard Trio; Morris A. Beer, and Sally Hamlin, lecturers.

The Public Lecture Bureau of the Board of Education, and the City Symphony Orchestra (Dirk Foch, conductor), are co-operating to interest attendants at the public lectures in symphonic music. Complimentary invitations have been issued to three performances, and it is expected that many people will hear a symphony orchestra for the first time. Correlating with this is a course in the Appreciation of Orchestral Music, arranged in co-operation with the American Orchestral Society, Inc., given Wednesday evenings at the DeWitt Clinton High School.

Also a course on Appreciation of Music will be given Tuesday evenings at Hunter College by Marie Josephine Wiethan. The course is illustrated by musical compositions, rendered by Miss Wiethan and others.

It will be seen that unusual attention is being paid this season by the Public Lecture Bureau to music as an important element in human culture.

GWYNETH HUGHES APPRECIATED.

Gwyneth Hughes, contralto soloist at the M. E. Church, New Rochelle, where her voice and singing attract much attention, is a pupil of Elizabeth Kelso Patterson. Her deeply expressive tones and splendid poise and experience in church music make her a valuable member of this choir. December 31, at a Barbour House musicale, Mildred Johnson, also a pupil of Miss Patterson, was the soloist. January 6, six pupils of Miss Patterson were associated in a musicale given in her home studio.

N. A. O. EXECUTIVE MEETING.

R. L. McAll presiding as chairman, the monthly meeting of the executive committee of the National Association of Organists was held at headquarters, January 8. A score of members were present, and under the skillful guidance of Chairman McAll considerable business was accomplished. Plans for the convention at Rochester were discussed, and, if members coincide, the affair will be given the last week in August, enabling members to attend the Canadian Organists' Convention the following week. The association has issued a comprehensive little booklet telling the aims and objects of the N. A. O., which is to be had on request. T. Tertius Noble, president, is invariably on hand at these meetings of the executive committee.

LESLEY MARTIN'S PLAYING PLEASURES.

Although Lesley Martin specializes as a vocal instructor (some of the leading opera and concert singers of the day are his pupils), and perhaps because of his pianism, anyway his piano playing is altogether unusual. Almost any time, between lessons, one may hear him practising Paganini-Schumann variations, Liszt pieces, or modern etudes. Needless to say, such playing fairly lifts his singers into an orchestral atmosphere, so that his artist pupils know the sought-for effects.

VAN DER VEER ENGAGED FOR HALIFAX.

Nevada Van der Veer, contralto, has been engaged to sing at the Halifax, N. S., music festival, April 9, 10 and 11. The works to be performed will be Saint-Saëns' *Samson and Delilah* (in concert form), the Verdi Requiem, and a miscellaneous concert program.

DICKINSON-SCHUMANN PROGRAM, JANUARY 19.

A Schumann program will be given by Clarence Dickinson, with Frieda Klink, contralto, and Wolf Wolfsohn, violinist, at the Friday Noon Hour of Music at the Brick Church, January 19, when the program will include: Allegro Brillante from *Symphonic Etudes*; violin—Romance; songs—*The Lotus Flower*, *Dedication*; organ—*Sketch No. 4*; violin—*Bird as Prophet*; song—*The Sandman*; organ—*Slumber Song*, and *Child Falling Asleep*; violin—*Dreams*; song—*Child Jesus*; organ—*Novelle No. 7*, in E major.

WARFORD MASTER CLASS RECITALS BEGIN.

Claude Warford has arranged a series of Master Class recitals, which will be given at his studios in the Metropolitan Opera House building by the advanced students, for the benefit of those who have been studying only a short while. Emily Hatch, soprano, and Joseph Kayser, baritone, will open the series.

PHILADELPHIAN PRAISES GRACE CHURCH MUSIC.

Henry Hartwick, who seems to know, writes from Philadelphia to the New York Times of January 11, suggesting that concert-jaded New Yorkers visit Grace Episcopal Church, where they will find "something so quite different that it can only be described as a musical feast." The writer says he always had a fearful dread of boy choirs, with their vile tone, lack of rhythm and expression. He tells of "great soprano tones from the boys, splendid enunciation and style, ringing tenor and Ruffo-like lower voices," all worth hearing. Anthems by Mendelssohn, Berlioz and Arkangel'sky, all very difficult music, were superbly sung.

THE FAIRIES (M. W. HILL) IN SECOND EDITION.

Mabelle Wood Hill's song, *The Fairies*, has already gone into a second edition, this testifying to its fine success. The composer is making an arrangement of it for three-part women's chorus.

MARGARET HOBBERG NOW MRS. HERBERT TURRELL.

Margaret Hobberg, harpist and composer, a resident of East Orange, left for California to remain during the winter. She was married October 31 to Herbert Turrell.

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